

GSCA Film Expo in Los Angeles, March 8-9

The new films featured several projects that had not been screened at previous GSCA conferences, including three digital 3D shorts: *The Little Prince*, nWave Pictures' new animated adventure of the storybook hero, made with the cooperation of the estate of author **Antoine de St. Exupéry**; *My Dream* from HWY 3D, with a troupe of 21 hearing-impaired performers in exotic costumes; and *Waking the T. Rex*, a CGI dinosaur film from Giant

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MacGillivray Freeman Films presented a digital screening of a rough-cut edit of *To the Arctic*. Director Greg MacGillivray announced that he was just about to
(see GSCA on page 6)

All of these theaters use one or two 2K digital cinema projectors from **Barco** or **Christie**. Polarized 3D systems don't work on the curved shape and low gain of dome screens that were designed for standard 2D projection. So these venues use active

(see **DOMES** on page 10)

See page 16.

Founded 1997 as MaxImage!

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Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

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Another View of the Digital Symposium

by Howard Hall

Giant-screen cinematographer and director Howard Hall wrote this report on the January Digital Symposium in Galveston, TX, for the Digital Cinema Society. It is reprinted here with permission.

On Jan. 24 I joined 127 other giant-screen professionals at **Moody Gardens** in Galveston, TX, to see the debut of the Barco 4K 3D projector system and to view a split-screen comparison of 4K projection versus 15/70 projection. Moody Gardens' giant screen is 53 by 72 feet (16 by 22 meters).

During the two-day event we saw only digital projections, aside from the "shootout." Most of the films were projected in 2K on the Barco 4K-capable projectors. The 2K projections were shown via both single and two-projector systems, demonstrating a variety of glasses including **Dolby**, **Xpand** active, **RealD** and **MasterImage** circular polarized, and linear polarized glasses.

I learned little from the 2K projections other than the differences in glasses technologies. I was very surprised at how effective the Dolby notched filter anaglyph glasses were. They totally occluded the opposite eye, allowing no ghosting. This, combined with the ability to work with any screen surface, made Dolby a compelling choice. Glasses cost about \$10. However, the available Dolby glasses are too small for giant-screen viewing. I am sure there is some color shift present when using the Dolby system, but if so, I didn't notice it.

The linear polarized glasses produced the most ghosting, which was made more significant when tilting one's head to the side. Circular polarized glasses were better. Both had more ghosting than Dolby. The active shutter glasses may have produced the best image, but were darker than the others. Active glasses have other well-known maintenance disadvantages when used in

commercial venues. Both Dolby and circular polarized systems can be used on single-projector systems via a spinning filter wheel. They can be used on dual-projector systems via discrete filters.

The 2K projections produced a significantly degraded giant screen experience. Although there was no direct comparison with 70mm, the difference was obvious and visceral.

The 4K projections were another story. We saw a RED Cinema demo reel that was stunning. My impression was that it looked as sharp as any 70mm projection. The image seemed to fill the giant screen and had excellent contrast, resolution, and saturation. It wasn't until the lights came back up that I noticed that the top of the screen had not been used.

The shootout between 15/70 and 4K was most interesting. We saw two clips projected split screen, then the clips projected alternately. The first 70mm clip, from *Pulse: A Stomp Odyssey*, was printed in the traditional way via negative, interpositive, and duplicate negative. The second 15/70 clip (from *Wild Ocean*) was made in the more modern way, via an 11K scan from negative, then a 4K down-conversion, then film-out to 70mm. The digital files were made via 11K scan and then 4K down-conversion. The 4K file of *Wild Ocean* was the file used for the film-out.

Just comparing the two 70mm clips was enlightening. The *Pulse* clip was significantly better than the film-out version of *Wild Ocean*. Scanning and film-out of *Wild Ocean* had been necessary because so many different formats in addition to 70mm were used in original image capture (we saw only 70mm original capture examples). **Andrew Oran** from FotoKem, who made the film prints, estimated that even the *Pulse* clip had degraded to between 5.5K and 6K via the printing process, assuming that original camera negative is about 11K.

In my opinion, the split-screen

comparison showed that 4K projection is equal to or better than 70mm projection in all respects save one. The digital images appeared as sharp or sharper, they appeared to have more contrast, in addition to equal or better resolution, and the color saturation and fidelity were equal or better. These differences were minor and debatable when the two *Pulse* clips were compared. The differences were dramatic when *Wild Ocean* was up.

The only remaining advantage to the 70mm projection was that the 4K projection had a 1.85 aspect ratio and did not fill the vertical axis of the screen. That the bottom of the 4K screen image was missing was of no consequence to me, since audience heads occlude the 70mm image at the bottom, which I feel is a distraction. The top of the screen is another story, however. Some of the experiential effect is lost with the 4K projection, although I confess I did not miss it much. This was the only disadvantage to 4K digital capture and projection that I could see and was but one point when scored against the myriad disadvantages, both financial and logistical, of shooting and projection in 70mm.

When the audience was asked which image they liked best, the overwhelming response was that they preferred the digital projection. As an IMAX 70mm veteran, I found that quite astounding.

I recognize that the 1.85 aspect ratio will be much more problematic for giant-screen dome theaters. Also, Moody Gardens has a modestly sized IMAX screen. Digital light levels may be problematic on the very largest IMAX giant screens some of which are up to 100 feet wide.

*Howard Hall is a director and underwater cinematographer whose giant-screen films include **Under The Sea 3D**, **Deep Sea**, and **Island of the Sharks**. He can be reached at film@howardhall.com.*

In Memoriam: Peter Crane

Peter Crane, a giant-screen industry veteran and frequent contributor to *LF Examiner*, died on Feb. 11 at the age of 89.

Born in Camden, NJ, Crane married Ethel Zielke in 1944 in Santa Barbara while he was serving in the Army Air Corps (or **Forces?**). Crane served as a navigation instructor during World War II and afterward moved with Ethel to Racine, WI, where they raised three sons, Michael, Peter, and Bill.

He worked in public relations for Racine-based **SC Johnson** for more than 20 years, where his duties included managing the company's exhibits at the world's fairs in Seattle (1962) and New York (1964-5). The latter would provide his entry into the giant-screen industry. His son Michael recalls, "the film at the SC Johnson pavilion was the Oscar-winning *To Be Alive*, produced by **Francis Thompson** and **Alexander Hammid**. It was filmed in a format called Tri-Arc 335, using three synchronized 35mm projectors and projected on a super wide screen."

He later joined the **Walt Disney Company**, selling corporate sponsorships for the Walt Disney World park planned in Florida. While working for Disney, he met the founders of **Multiscreen Corporation**, who were in the process of inventing the system that would become known as IMAX. Although he urged Disney to acquire, or at least work with, Imax, the new CEO selected after Walt Disney's death chose not to do so. (See Crane's account of this story, *The Mouse and the Maple Leaf*, in the February 2002 issue of *LF Examiner*.)

Crane formed Peter Crane Associates in 1971, where he consulted for Imax Corporation, ultimately contributing to the development of more than 50 IMAX and other specialty theaters. In 1997, he was awarded the Abel Gance Lifetime Achievement Award by the Large Format Cinema Association.

Crane is survived by his wife, three sons, four grandchildren, and two great grandchildren. A celebration of his life was held on Feb. 15 in Capistrano Beach, CA.

Crane's articles in *LF Examiner*:

Aug. 2001: *25 Years Ago: Summer of 1976*
Feb. 2002: *The Mouse and the Maple Leaf*
May 2002: *Grand Canyon: The Other Hidden Secrets*
Dec. 2002: *The Yankees Are Coming*
May 2003: *Winning an Oscar in the Pre-IMAXian Era*
Dec. 2003: *The Tale of "Fabuland"*
April 2004: *A Tale of Two Projectors*



Peter Crane in 1965.

The following comments were provided by some of Crane's friends and colleagues from the giant-screen industry.

Graeme Ferguson, co-founder of Imax Corporation

"The 1964 New York World's Fair was a turning point in the history of 'Expanded Cinema,' and Peter Crane was a key player. There were several excellent multi-screen presentations, but the most influential was Francis Thompson and Alexander Hammid's *To Be Alive* in the Johnson's Wax Pavilion. During the fair's two-year run, Peter managed the pavilion, and I am sure he was instrumental in securing the film's Academy Award.

"Six years later Peter brought a number of Disney executives to see a demonstration of the prototype IMAX projector.

This was after **Walt Disney's** death, so the delegation was headed by the new CEO, **Card Walker**. Peter later described the visit in a candidly amusing article in the *LF Examiner*.

"If Disney had made an offer, we cash-strapped owners would have willingly sold the company on the spot. I drove **Ub Iwerks**, Walt Disney's original partner, back to the airport, and he told me, 'If Walt had seen what we saw today he would have grabbed it and run with it, but these guys won't do anything.'

"If Card Walker didn't see the potential, Peter Crane did, and he became the company's first marketing representative. From that time he and [his wife] Ethel were members of the IMAX family.

"Peter's main interest was audiences. How best can one draw customers to an attraction, and then provide them a pleasing and rewarding experience? He focused not only on World's Fairs, but also theme parks and tourist destinations.

"Peter had endless curiosity and a great depth of knowledge. He knew everyone in the attractions industry. Wherever he went, he was welcomed warmly, and all doors were open. He worked tirelessly, and was on the road from Monday to Friday. In those pre-cell phone days, he made his office in airline clubs.

"Peter sold 1,000-seat IMAX theatres to **Bill Marriott** for his theme parks in Santa Clara, CA, and Gurnee, IL. After **Steven Low's** *The Last Buffalo* became available, Marriott was the first to convert his theatres to 3D, sparking the current 3D renaissance.

"The success of IMAX didn't just happen. The company's marketing reps made it happen, and first among them was Peter Crane."

Bayley Silleck, Blue Mountain Film Associates

"Peter Crane simply radiated good vibes. I'll never forget his constant smile, his easy laugh, and his generosity in sharing news, gossip, and tips about all the goings-on in the giant-screen business.

(see CRANE on page 13)

THE BIZ

DEALS

Imax posts record profits in 2010

In February, **Imax Corporation** reported record revenues and profits for the year ending Dec. 31, 2010, including a fourth-quarter profit that accounted for more than half of the full-year profit. In the fourth quarter the company posted earnings of \$54.2 million (\$0.80 per diluted share) on revenues of \$69.2 million, compared to a profit of \$3.9 million (\$0.06 per diluted share) on revenues of \$54.2 million in 2009's Q4. For the full year, the company reported a profit of \$100.8 million (\$1.51 per share), the highest in its 40-year history, on revenues of \$248.6 million, compared to earnings of \$5.2 million (\$0.09 per share) on revenues of \$171.2 million in 2009.

Imax shares closed at \$27.01 on the day of the report, down from \$27.78 the previous day, and they continued to fall for a couple of days before rising as high as \$29.10 a few days later. As this issue went to press, shares were trading at nearly \$32.00.

Imax installed 54 theater systems in the fourth quarter of 2010, compared to 38 in the same period of 2009. In 2010 the company installed 123 systems, compared to 118 in 2009. Of the 2010 installations, 56 were joint-venture systems, including two digital conversions, and 67 were sales or sales-type leases, including 30 digital conversions. The company signed contracts for 221 systems in 2010: 71 JVs, 95 sales/sales-type leases, and 55 digital conversions.

As of Dec. 31, 2010, there were 518 IMAX theaters operating in 46 countries. The backlog as of that date was 224 systems, 50 of which were JVs, the remaining 165 being sales/sales-type leases, including digital conversions. The company increased its guidance for 2011 installations to between 80 and 90 new theaters, not counting any deals that are signed and installed this year.

Gross box office from 15 DMR films in 2010 was \$546 million, twice that of 2009, which saw 13 releases. Most of the

increase came from *Avatar* and *Alice in Wonderland*.

CEO **Richard Gelfond** said that the company is "committed to further differentiating the IMAX version of titles shown in the IMAX network, whether through the use of IMAX cameras, special marketing events, or exclusive IMAX-only release windows in certain territories."

In 2010, Gelfond, chairman **Bradley Wechsler**, and a handful of other top executives received a total of \$21.9 million in variable stock compensation, arising from stock appreciation rights granted to them in previous years. In 2009, the execs received a total \$15.4 million.

Imax 75-theater deal in China

On March 24, **Imax Corporation** announced a joint revenue sharing deal with China's **Wanda Cinema Line Corporation** that will place 75 IMAX digital theater systems in Wanda multiplexes over the next three years. Wanda is the largest theater operator in China with 600 screens at 71 locations. The first 25 IMAX systems will be installed in 2011, with the rest rolled out at about 20 a year in 2012 and 2013, and the last in 2014.

The agreement is Imax's first revenue sharing deal in China and its largest international signing to date. When complete, Wanda will be the largest IMAX exhibitor outside North America.

Imax also announced the formation of two wholly-owned subsidiaries in China to oversee its growth in the region. With the Wanda deal, the number of theaters slated to open in greater China grows to 177, making the region the company's second-largest market.

Dreamworks, Imax film deal

DreamWorks Animation SKG and **Imax Corporation** have announced that two of the studio's films will be released to IMAX theaters. *Puss in Boots*, a prequel

to the *Shrek* series, will run for two weeks (probably in IMAX digital theaters only) simultaneously with its domestic release on Nov. 4, 2011. *Kung Fu Panda 2* will be released to "select international territories in conjunction with each territory's release dates," but presumably not in North America, where it opens on May 26.

Laser projector group formed

A group of eight projector and light source manufacturers have formed the **Laser Illuminated Projector Association** to "explain the benefits of laser illuminated projectors, advocate for a positive regulatory environment, and develop appropriate training guidelines." A chief objective of the organization is to change outdated safety regulations that would treat digital cinema projectors powered by laser light sources as "high powered laser light shows" and impose restrictions intended to prevent eye injuries, skin burns, and fires.

According to a paper issued by LIPA, "in digital cinema applications the projected light from a laser illuminated projector is essentially no more hazardous than the light from current cinema projectors." However, existing laser regulations would require "obtaining a special license called



Puss in Boots will be a prequel to the Shrek series.

DreamWorks animation.

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a Laser Light Show Variance prior to purchasing or operating a cinema projector, requiring pre-show safety checks and an operator to watch the entire theater space during every showing, specialized laser safety training for all employees, as well as burdensome ongoing paperwork, governmental reporting for each show, and more.”

The founding members of LIPA are Barco, Christie Digital, Eastman Kodak, Imax Corporation, Laser Light Engines, NEC Display Solutions, Necsel/Ushio Ltd., and Sony. www.lipainfo.org

4K DLP rolls out in multiplexes

The first 4K DLP projectors have been installed in theaters in Texas and Ontario by projector makers Barco and Christie, respectively. The Cinemark West Plano got a Barco DP4K-32B projector for its premium XD house in late February, and in early March a Christie CP4230 system was installed in the Galaxy Cinemas Waterloo operated by Cineplex Entertainment. The Waterloo screen is 52 feet (16 meters) wide. Both theaters are 3D capable.

Cinemark has said it will convert all of its XD theaters to Barco 4K.

Regal adds three IMAX screens

Regal Entertainment Group, the largest theater chain in the world, has added three IMAX theaters to its current roster of 53. The three screens were retrofitted into the UA Westbury Stadium 12 in Westbury, NY (near New York City), the Regal Parkway Plaza 12 in El Cajon, CA (near San Diego), and the Regal Manassas Stadium 14 in Manassas, VA (near Washington, DC). All three opened with *Sucker Punch* on March 25.

The new screens are part of the multi-theater deal Regal and Imax made last fall (see *The Biz*, October 2010).

Sanborn seeks strategic options

Sanborn Theatres, Inc., is exploring “strategic business alternatives,” including

the possibility of “a sale, equity or debt financing, a merger or acquisition, partnering, or other transactions,” according to a press release. Based in Newport Beach, CA, the privately held company is the oldest existing theater chain in Southern California, with two multiplexes and 28 screens.

As reported here previously (see *LF Examiner*, September 2010), Sanborn recently lost its Cinemafusion theater in Anaheim which had included an IMAX MPX screen. The company is suing Imax Corporation, alleging that Imax’s theater deals with and Regal Entertainment Group and AMC Entertainment created a conflict of interest that interfered with Sanborn’s contractual rights, ultimately forcing Sanborn to relinquish control of the theater. That suit is still pending.

Koster retiring as LSC CEO

Emlyn Koster, president and CEO of the Liberty Science Center in Jersey City, NJ, will step down when his term expires on May 20, and will become President Emeritus. Koster has been the head of the science center, the most visited museum in New Jersey, since 1996, leading a major expansion and repurposing. Before LSC, Koster was director of the Ontario Science Center in Toronto, ON.

Koster has been invited to represent the museum field in the Ambassadors Circle of the International Coalition of Sites of Conscience, an organization of museums at historic sites that are “dedicated to remembering past struggles for justice and addressing their contemporary legacies.”

Keighley, Groves promoted

Imax Corporation has announced the promotions of David Keighley to the newly created position of chief quality officer, and Phil Groves to senior vice president

of worldwide distribution and studio-exhibitor relations.

In his new position Keighley will “be responsible for continuing to demand that every film Imax touches not only meets the company’s exceptional criteria, but becomes an enhanced version of the original,” according to a press release. He

will continue as president of DKP 70MM Inc., Imax’s post-production and quality-control subsidiary, which has provided post-production support for more than 265 giant-screen films. Keighley became a senior VP of Imax in 1997 and executive VP in July 2007. He won the Giant Screen Theater Association’s Special Achievement in Film award in 2001.

In Groves’ new position, he will “oversee Imax’s global distribution operation in addition to managing the rapidly growing number of international relationships the company maintains.” He will continue to report to Greg Foster, chairman and president of IMAX Filmed Entertainment.



David Keighley

Barco promotes Hoddick, Lee

Barco North America has promoted Todd Hoddick, formerly vice president of digital cinema, to head up the company’s newly expanded Entertainment Division, while Patrick Lee becomes VP for digital cinema in North America. As VP of the Entertainment Division, Hoddick will oversee Barco’s Events, Corporate A/V, and Digital Cinema businesses. He has been with the company since 2008, following stints at Disney, Technicolor, Twentieth Century Fox, and Sony.

Lee will continue to support business development and growth in digital cinema, reporting directly to Hoddick. Before joining Barco, he worked at PricewaterhouseCoopers, where his clients included Microsoft and DreamWorks.



Emlyn Koster

GSCA Film Expo In Los Angeles

(from GSCA on page 1)

close a deal with **Imax Corporation** and **Warner Bros.** to distribute that film in 2012 and *Everest: Conquering Thin Air 3D* in 2013. The arrangement is expected to get these and other MFF films onto multiplex screens that have rarely shown non-Hollywood product, and is part of MacGillivray's *One World Ocean* project, a multi-year, multi-platform effort to raise awareness of environmental issues (see item on page 28).

Three of the 20 films in production were presented to the industry for the first time at this meeting: *Cosmic Journey: Through Hubble and Cassini* from **Kallisti Media**, which features 3D views of Jupiter, gas nebulas, and other heavenly bodies; *Space Junk*, about the dangers of orbiting man-made debris, from **Melrae Pictures**, producer of 2008's *3D Sun*; and the only Hollywood DMR film presented, Disney's *Pirates of the Caribbean: On Stranger Tides*, starring Johnny Depp and Penelope Cruz.

A highlight of the Films in Production presentation was a four-minute 15/70 clip for 3D Entertainment's *Time: The 4th*

Dimension made especially for the GSCA, featuring the film's stars, **Christopher Lloyd** and **Deep Roy** and introduced in the theater by Roy and co-director **Richard Gabai**. Playing the mad scientist and assistant characters they play in the film, Lloyd and Roy "accidentally destroy" the 15/70 print on which they are appearing, only to be scolded by producer **François Mantello**: "Do you know how much this film print costs? Ask the GSCA delegates there," he says, pointing to the audience.

Technical session

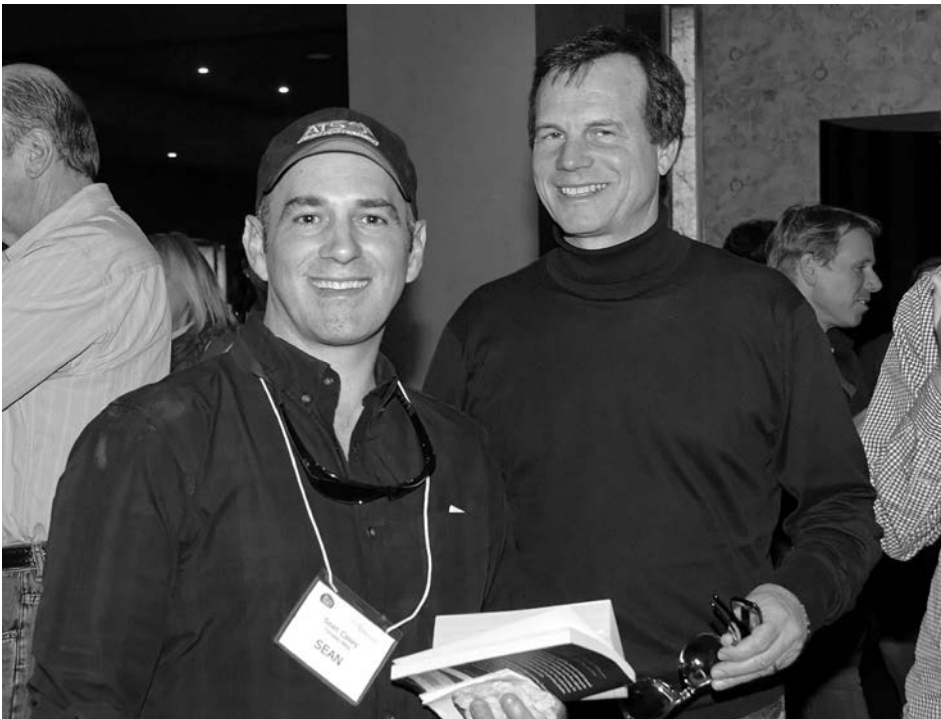
This year's Film Expo included a Technical Session for the first time. **Kodak's Nicole Phillips** described the prototype laser-powered digital projector that the company has developed. As we have reported previously (see *Shorts*, *LF Examiner*, December 2010), the system was developed from the ground up to use the favorable characteristics of lasers, including high light output, long life, pure colors, and inherent polarization, to provide superior image quality and reliability with lower initial and operating costs than existing lamp-based systems. The company has

received a variance from the U.S. Food and Drug Administration that will permit use of the systems without the need for individual "laser light show" variances. Kodak will not manufacture or sell the systems directly, but is working on deals with hardware companies to license its technologies.

Kevin Faul of **RealD** outlined factors that giant-screen theaters should consider before switching to digital 3D. He described and defined the basic components of a digital projection system: content, server, projector, and the 3D system. He pointed out that DCI-compatible systems offer the most versatility, since they can handle Hollywood films as well as alternative content. Adding almost any 3D system to a 2D theater will usually require a new screen, either silver for the polarized 3D systems, or high-gain white for the active and color-filter systems, to offset the light lost in the filters.

Jonathan Kitzen described the 3D camera his company, **Meduza Systems**, is developing. He asked if bolting two two-wheeled motorcycles together would create a car. He argued that, similarly, bolting two 2D cameras together, as most existing systems do, is not the ideal form for a 3D camera. He outlined a number of the problems such arrangements can create: synch, alignment, electronic interference, color matching, etc. His camera is designed from the ground up to be 3D, and is capable of accepting new sensors as they become available. Unlike other digital cameras, which typically have wide aspect ratios around 1.9, his camera has a 1.33 ratio, ideal for GS theaters.

Alan Caskey of **Global Immersion** spoke about giving film theaters flexibility by adding digital projection. Some dome theaters that have 15/70 or 8/70 film projectors or electromechanical planetarium projectors are adding digital projection, which he characterized as "the best of both worlds." He discussed alternate content options such as the live Metropolitan Opera broadcasts and networking of theaters for live presentations.



Director of Tornado Alley, Sean Casey, and narrator Bill Paxton.

Photo by Alan Markowitz. Courtesy of GSCA.

New board members and officers

The GSCA board welcomed 11 new members who were recently elected by the membership to the 22-person panel:

Mark Bretherton, LG IMAX Theatre Sydney

Charlotte Brohi, Houston Museum of Nature and Science

Michele Canto, Canadian Museum of Civilization

Daniel Ferguson, Cosmic Picture

Jackie Mollet, St. Louis Science Center

Glenn Newland, Technicolor

Mary Nucci, Rutgers University

Berend Reijnhoudt, Omniversum

Glenn Shaver, Ontario Science Centre

John Wickstrom, Museum of Science and Industry

Andy Wood, Giant Screen Films

In a meeting immediately preceding the start of the Film Expo, the board elected its officers: **Mark Katz** (National Geographic) will serve as Chair and **Jeffrey Kirsch** (Reuben H. Fleet Science Center) will be Vice Chair, both for one-year terms. (Previous chair **Toby Mensforth** had served a two-year term starting in 2008 plus an additional year to complete his work on the GSCA's "Bigger. Bolder. Better." program, among other things.) **Patricia Keighley**, of Imax subsidiary **DKP 70MM Inc.**, will continue as secretary through 2011, and the Tennessee Aquarium's **Gordon Stalans** will continue as treasurer.

The Executive Committee consists of Katz, Kirsch, Patricia Keighley, Stalans, Rick Gordon (RPG Productions), Reijnhoudt, and Don Kempf (Giant Screen Films).

The Governance Committee will consist of Stalans (chair), **Laurent Dondey** (La Géode), Katz, Kirsch, Mensforth, and Wickstrom.

Committee chairs were also assigned during the meeting. They are:

Professional Development Committee: Ferguson and Mollet

Technical Committee: Newland and Oran

Lifelong Learning Committee: Nucci

Conference Committee: **Dick Vaughan** (National Media Museum) and Shaver

Marketing and Member Services Committee: **Gil Perez** (Destination Cinema) and Wood

(The last is a new committee formed by combining the Marketing and Member Services Committees, which were seeing an increasing overlap in responsibilities.)



L to r: GS filmmakers Shaun MacGillivray, Toni Myers, David Douglas.

Dome Day

The Film Expo was followed by an optional trip to the Reuben H. Fleet Science Center in San Diego, where three of the new films were screened: *Sea Rex*, *Legends of Flight*, and *Tornado Alley*. A selection of Films in Production clips was also shown on the museum's 76-foot (23-meter) dome.

Unlike recent Dome Days, this one did not include a presentation of digital projection technology, although CEO Jeffrey Kirsch told attendees over lunch that the museum had selected Global Immersion to install a digital fulldome system by the end of the year.

The Film Expo was made possible through the efforts of the following people and groups:

Conference and Technical Committees, Imax Corporation, **Media Merge**, Rave Motion Pictures IMAX, Reuben H. Fleet Science Center, RPG Productions. **Seth Barnett**, **Craig Blow-**

er, **Andrea Decker**, **Steve DeNicola**, **Edwin Escalante**, **Sean Fullerton**, **Kelly Germain**, **Rick Gordon**, **Doug Jackson**, **Joey Jiuliano**, **Victoria Kimbell**, **Sam King**, **Jeff Kirsch**, **Mike Lawrence**, **Ken McKibben**, **Mary Nucci**, **Elaine Pheiffer**, **Tammy Seldon**, **Tim Silver**.

Next meeting

The GSCA will hold its annual fall conference and trade show at the **Bob Bullock Texas State History Museum** in Austin, TX, Sept. 20-22, with a Dome Day at the **Fort Worth Museum of Science and History** on Sept. 23. For more information, visit giantscreencinema.com.



Director of Time: the 4th Dimension, Richard Gabai, and star Deep Roy.

New Films

Legends of Flight

K2 Communications
Release Date: 6/11/2010
Format: 3D
Length: 45 min.

Fly in the cockpit of some of aviation history's most amazing aircraft. See how the design challenges, financial risks, and lessons learned from a century of aviation trial and error have brought us to the dawn of a new era of revolutionary aircraft: Boeing's 787 Dreamliner and the Airbus 380. Witness the construction and final assembly of the 787, and join chief test pilot Mike Carriker as he puts the new airliner through its rigorous test flights.

Little Prince, The

nWave Pictures
Release Date: dsf
Format: 3D
Length: 19 min.

The Little Prince is back in an extraordinary adventure. Relive the magic of Antoine de Saint-Exupéry's endearing story in a fully immersive, spectacular journey. Accompanied by his hilarious friend the Fox, the Little Prince leaps from one fanciful universe to another in search of his beloved Rose. Fly alongside these fearless heroes as they scale instruments on the music planet, wake the friendly stone giant, and dodge the metal claws of a ferocious dragon!

Magic Journey to Africa

Orbita Max
Release Date: 7/1/2010
Format: 3D
Length: 48 min.

Created by journalist and filmmaker Jordi Llompart (*Mystery of the Nile*), *Magic Journey to Africa*, which was shot on location in Namibia and South Africa, captures the spirit and beauty of the African landscape in stunning 3D.

My Dream

HWY 3D
Release Date: 10/13/2010
Format: 3D
Length: 12 min.

My Dream 3D features an extraordinary performing art presented by the China Disabled People's Performing Arts Troupe (CDPPAT). The film maximizes a 3D effect, a broad range of depth on Z-axis, by showing 21 beautiful performers lined up in a row, moving their hands with a highly synchronized pattern. The greatest beauty of 3D the human eye would have ever witnessed. *My Dream 3D* creates a special art that delights audiences, purifies their soul with truth and virtue, and encourages them as the performers with disabilities present what they have dreamed of and what they have lived for.

Sea Rex: Journey to a Prehistoric World

N3D Land Production
Release Date: 5/28/2010
Format: 3D
Length: 42 min.

Sea Rex: Journey to a Prehistoric World takes audiences on a wondrous adventure 200 million years back in time. Join an imaginative young woman and explore a fascinating underwater universe inhabited by larger-than-life creatures—the powerful Liopleurodon, the long-necked Elasmosaurus, and the gigantic 75-ft long Shonisaurus—which were ruling the seas before dinosaurs conquered the earth! Thanks to state-of-the-art CGI imagery, see science come alive at IMAX theaters in an entertaining way. Immerse your audience in a lost age and get ready for a face-to-face encounter with the T-Rex of the seas!

Tornado Alley

Graphic Films Corporation
Release Date: 3/18/2011
Format: 3D
Length: 42 min.

Join *Storm Chasers* star Sean Casey and the researchers of VORTEX 2, the most ambitious effort ever made to understand the origins and evolution of tornadoes, on this heart-pounding science adventure. Armed with a 70mm camera, a fleet of customized vehicles designed to withstand gale force winds, torrential rains and unrelenting hail, and an arsenal of the most advanced weather measurement instruments ever created, the stars of *Tornado Alley* take audiences on a thrilling quest to experience a tornado's destructive power at point blank range. Experience the adrenaline and the science of nature's most dramatic phenomena!

Waking the T-Rex: The Story of Sue 3D

Giant Screen Films
Release Date: 5/29/2010
Format: 3D
Length: 22 min.

Waking the T. Rex: The Story of Sue traces the life of one of the most feared predators of the Cretaceous. Join scientists as they decipher fossil clues to piece together the lifelong struggles, from nest to death, of this famous Tyrannosaurus. Witness her life events unfold, including an epic battle with a Triceratops, in a world where the only rule is eat or be eaten.



The Rave Motion Pictures 18 hosted screenings for the GSCA Film Expo.

Films in Production (presented on 15/70 film)

Cosmic Journey: Through Hubble and Cassini Kallisti Media Release Date: 5/20/2011 Format: 3D Length: 17 min.	Journey through the universe among the best new motion and stereoscopic rendered images from Hubble and Cassini. Audiences are immersed in amazing depth of the clouds of Jupiter and Saturn and scores of gaseous nebula. With an engaging sound mix and informational graphics to help the viewer understand what they are seeing, audiences will get a true WOW experience.	One World Ocean 3D MacGillivray Freeman Films, Inc. Release Date: 3/31/2015 Format: 3D Length: 40 min.	<i>One World Ocean 3D</i> connects us and our planet from pole to pole, from Africa to Asia to the tiny islands of the South Pacific. Traveling to every ocean, audiences will dive into each unique ecosystem. The more we discover about the ocean, the better we realize its powerful impact on and importance to all our lives. With a multi-platform release and social media programs, <i>One World Ocean 3D</i> will be the largest ocean media event ever - connecting and inspiring millions, perhaps billions, in an unprecedented media campaign to save our ocean.
Flatland: Search for the 3rd Dimension Objects in Motion Pictures Release Date: 2012 Format: 3D Length: 36 min.	This dramatic CGI adaptation introduces a whole new generation of viewers to Edwin Abbott's beloved mathematical adventure novel, <i>Flatland</i> , the story of a world of only two dimensions inhabited by geometric shapes who discover the existence of the 3rd dimension. Explains difficult math concepts in an engaging and creative way. In 2D and 3D. Voices of Martin Sheen, Kristen Bell, and Michael York.	Dinosaur Expedition to Pangaea Tandem Motion Picture Studios Release Date: 6/30/2011 Format: 3D Length: 42 min.	<i>Dinosaur Expedition to Pangaea</i> is a stop-motion animated adventure explaining one of the greatest geological events in the history of the Earth: the separation of the supercontinent Pangaea. When two children unexpectedly travel back in time, they are thrown into a fantastic voyage where they witness incredible geological wonders and learn the mysterious process that cracked the continents. From racing across the landscape atop dinosaurs to burrowing to the center of the Earth, <i>Pangaea</i> is a perfect educational glimpse of the tectonic forces that forged the surface of our planet.
Flight of the Butterflies SK Films, Inc. Release Date: 4/30/2012 Format: 3D Length: 10 min.	Every winter, the remote and mountainous volcanic forests of Mexico are home to one of nature's greatest gatherings -- hundreds of millions of migrating monarch butterflies weathering the winter. For centuries this miracle was hidden from all but a few. When it was revealed to the world, it was hailed as one of the greatest discoveries in nature. It also unveiled the longest insect migration on Earth. We follow the captivating story of Dana (Danaus Plexippus) and her descendants as they make the perilous return journey from Mexico to Canada. How do these tiny and iconic creatures travel so far and know where to go each year? This epic natural history saga is interwoven with the fascinating detective story and a determined scientist's almost 40-year search to find their magical overwintering sites.	Rescue 3D Stephen Low Company Release Date: 5/1/2011 Format: 3D Length: 45 min.	<i>Rescue</i> will immerse audiences in an exciting human drama as we witness civilian rescues and humanitarian aid being delivered with precision and sacrifice. An integral element of the film is the science behind natural disasters and the skills and technology required to effectively respond to them.
Humpback Whales 3D MacGillivray Freeman Films, Inc. Release Date: 3/31/2014 Format: 3D Length: 40 min.	From the clear turquoise waters of the South Pacific to Africa, Hawaii and Alaska, this ocean adventure will reveal what we know about this giant mammal and what mysteries scientists are determined to solve. More than 100,000 humpbacks live and travel off our shores. Incredibly curious, they have established a bond with man -- their remarkable stewards and greatest threat.	Space Junk Melrae Pictures Release Date: 3/31/2012 Format: 3D Length: 40 min.	Space has forever been shaped by natural collisions between everything from meteorites to entire galaxies. But now, after half a century of harnessing the wonders of the final frontier, a cascading series of collisions between manmade objects threatens to cloud the heavens and cast a shadow over the future of space exploration. The question is, how do we prevent it from happening? <i>Space Junk 3D</i> is a visually explosive, sensory expanding journey into our increasingly crowded orbits. Join us as the "Father of Space Junk" guides us through the challenges we face in forging a new age of space discovery.

Films in Production (presented digitally)

Air Racers 3D: Forces of Flight 3D Entertainment Films Ltd. Release Date: 2/12/2012 Format: 3D Length: 40 min.	3D Entertainment Distribution takes audiences into the sky with <i>Air Racers: Forces of Flight</i> . Join 23-year-old first-time competitor Steven Hinton, Jr., the son of a legendary air racer and acrobatic pilot, on his journey to becoming the youngest champion ever of the ultimate air race: the legendary Reno National Championship Air Races. Witness a never-before-seen exploration of the world's fastest motor sport, considered by many to be the NASCAR of the air, but at more than twice the speed! Fly low, go fast, and turn left soon at IMAX theaters!	Jerusalem 3D Cosmic Picture Release Date: 3/31/2013 Format: 3D Length: 40 min.	Why does Jerusalem fascinate us? Why is it so revered and contested? Why does it still matter? Audiences will explore this crossroads of civilization from different perspectives and gain an understanding of Jerusalem's extraordinary historical, cultural, and spiritual uniqueness.
Born to Be Wild Warner Bros. Release Date: 4/8/2011 Format: 3D Length: 40 min.	<i>Born to be Wild 3D</i> is an inspiring story of love, dedication and the remarkable bond between humans and animals. This film documents orphaned orangutans and elephants and the extraordinary people who rescue and raise them—saving endangered species one life at a time. Stunningly captured in IMAX 3D, <i>Born to be Wild 3D</i> is a heartwarming adventure transporting moviegoers into the lush rainforests of Borneo with world-renowned primatologist Dr. Biruté Mary Galdikas, and across the rugged Kenyan savannah with celebrated elephant authority Dame Daphne Shel-drick, as they and their teams rescue, rehabilitate and return these incredible animals back to the wild.	The Last Reef Yes/No Productions Release Date: 1/1/2012 Format: 3D Length: 40 min.	Exotic coral reefs, vibrant sea walls in the sub-Arctic pulsating with anemones and crustaceans: these biodiversity hot spots are as vital to our lives as the rainforests. All are under threat as global CO ₂ emissions continue to acidify the ocean. Groundbreaking macro 3D cinematography explores these cities beneath the sea.
Dragons: Real Myths and Unreal Creatures Productions Thalie Release Date: 6/30/2012 Format: 3D Length: 40 min.	Among all the fantastic creatures that have been created within the imaginations of humans through the ages, dragons have filled an immovable place in our hearts and minds. Dreaded in the Occident, venerated in the Orient, they have a place in every mythology in the world. Follow two peculiar characters -- one an unusual dream therapist and the second his mysterious patient -- as they dig up and "live" many spectacularly reenacted classical myths with different dragon types and incarnations in the search for the root of a recurring nightmare.	Lightning 3D 3D Consortium Ltd. Release Date: 9/30/2011 Format: 3D Length: 40 min.	There are few things in life that can capture such a range of emotional response as lightning. It is simultaneously beautiful, powerful, awe inspiring, subject of fascination for millennia, and even a vision of God and worshipped by some. It is perhaps the most widely known natural phenomenon on the planet, viewable and known by every person on Earth, yet we are completely ignorant as to its origin, cause, forms, and initiation. We are all witness to one of the greatest single unsolved mysteries of all time.
Everest: Conquering Thin Air 3D MacGillivray Freeman Films, Inc. Release Date: 3/31/2013 Format: 3D Length: 45 min.	One critically ill hospital patient lives. Another dies. Why? On Everest, courageous doctors undertake the largest high-altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Araceli and Jamling, the heart and soul of Everest, at the scene of their successful 1996 climb.	Pirates of the Caribbean: On Stranger Tides Walt Disney Company Release Date: 5/20/2011 Format: 3D Length: 120 min.	Johnny Depp returns to his iconic role of Captain Jack Sparrow in an action-packed tale of truth, betrayal, youth, and demise. When Jack crosses paths with a woman from his past (Penelope Cruz), he's not sure if it's love or if she's a ruthless con artist who's using him to find the fabled Fountain of Youth. When she forces him aboard the Queen Anne's Revenge, the ship of the formidable pirate Blackbeard (Ian McShane), Jack finds himself on an unexpected adventure in which he doesn't know whom to fear more: Blackbeard or the woman from his past.
Flying Monsters 3D Atlantic Productions Release Date: 10/7/2011 Format: 3D Length: 40 min.	<i>Flying Monsters 3D</i> is a pioneering documentary about the prehistoric world of pterosaurs -- flying vertebrates with wingspans up to 45 feet who lived 160 million years ago. With the help of cutting-edge 3D technology, audiences will be immersed in the lush and alien environment in which these creatures - the size of small jet airplanes -- lived. The film will be produced by Anthony Geffen and narrated by veteran filmmaker David Attenborough.	Time: The 4th Dimension 3D Entertainment Films Ltd. Release Date: 3/31/2012 Format: 3D Length: 40 min.	3D Entertainment Distribution takes audiences on a scientific journey with <i>Time: The 4th Dimension</i> . Join Christopher Lloyd (<i>Back to the Future</i> , <i>Piranha 3D</i>) and Deep Roy (<i>Charlie and the Chocolate Factory</i>) as they explore the history of time, time relativity, space-time and even what time travel might be in the future through breathtaking CGI and stunning time-lapse images! Learn all about this fascinating phenomenon which scientists and philosophers alike have struggled to define for millennia. Enter the void at IMAX Theatres!
Great White Shark 3D Yes/No Productions Release Date: 2012 Format: 3D Length: 40 min.	Misrepresented, maligned, and on the verge of extinction, the great white shark is an iconic predator: the creature we love to fear. <i>Great White Shark 3D</i> will explore the great white's place in our imaginations, in our fears, and in the reality of its role at the top of the oceanic food chain. The film will concentrate on three key aggregation points around the world: Mexico, South Africa, and New Zealand. Key figures in the history of shark research, people whose lives have been changed by contact with the great white, will tell us of their experiences, culminating in a direct encounter between man and shark.	To the Arctic 3D MacGillivray Freeman Films, Inc. Release Date: 3/31/2012 Format: 3D Length: 45 min.	Motherhood has never been easy, but it just got harder for the polar bear mom! Swim alongside a polar bear and her cubs and discover a world beneath the ice where corals and odd creatures, such as the Greenland shark, thrive. Fly above a thundering herd of caribou making their way to their calving ground—the Arctic National Wildlife Refuge—then gaze across hundreds of miles of snow-bound peaks and floating ice in the Arctic Ocean. <i>To the Arctic 3D</i> will transport audiences to the ocean and tundra of the far north to witness the amazing richness and complexity of this environment.

3D Envy and Dome Screens

(from **DOMES** on page 1)

glasses from **XpanD** or **Volfoni** or color separation solutions from **Dolby 3D** or **Infitec**. Some use DCI-compliant projection systems, others do not. The projected rectilinear image is usually close to the width of the seating area, and the largest widths attained by three of the operators are approximately equal to the dome diameter.

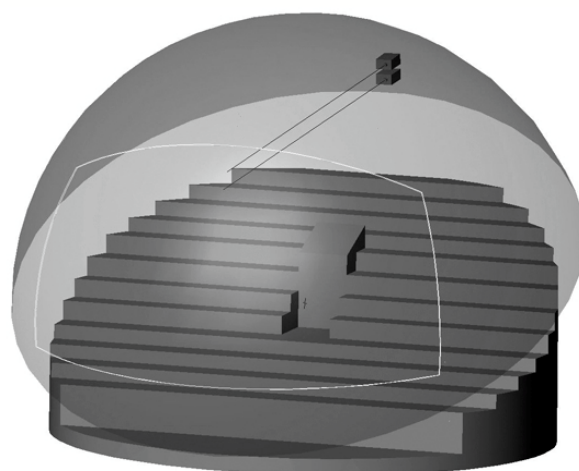
In every case the installation of Insert 3D was an instant hit. “We saw rise in attendance immediately, a 40% increase,” says **Steen Iversen**, the pioneer of this approach, who was the acting manager of Copenhagen’s **Tycho Brahe Planetarium** at the time of the original 2006 installation. (Through his independent company, **Sirius3D**, he continues to function as that theater’s integrator). “The rest of the [first] year was 20–25% above the year before.” Tycho Brahe did a lot of marketing research, hired an outside research company, and conducted exit surveys and focus groups. Says Iversen, “the satisfaction was clearly higher than traditional IMAX films.”

At **La Géode** in Paris, which added its first digital 3D system in early 2007, 3D was instantly accepted, and at one point accounted for 70% of total attendance as extra 3D shows were added in order to meet growing demand, at the expense of its IMAX shows, whose attendance remained stable. “Three-D is carnivorous,” explains **Laurent Dondey**, La Géode’s director general. “It has a cannibalistic effect” on the rest of the schedule. “We

had to slow it down.” IMAX films on 15/70 film now account for about 40% of attendance, compared to 50% for digital 3D. (The remaining 10% is alternative content and other uses.) In surveys, audiences have rated 3D quite well, though IMAX still rates better on quality.

Although the public seems pleased, Dondey has pangs of conscience over the quality of his 3D presentation, in particular the light levels it produces. (La Géode’s first 3D system was a six-projector setup with passive Infitec 3D glasses, later replaced by active-lens Xpand 3D and two Barco 2K projectors, although only one is used at a time.) When pressed to tell me his current light meter readings, he would say only that they’re “too low to be told.” Dondey is looking forward to the day when a next-generation system, with standards embraced by dome operators around the world, can deliver not only exceptional 3D, but bright and sharp fulldome images for the largest dome screens like La Géode’s. He believes quality, as much as screen size, will remain the theater’s competitive edge.

The **Swedish Museum of Natural History** in Stockholm installed a new digital 3D system in its **Cosmonova** theater in 2008, while integrating a new digital fulldome system with the existing IMAX



Inset systems project a 3D image on the front of a dome.

Dome projector, all with the goal of reversing a declining attendance trend. As theater manager **Jessica Christensen** explains, the digital 3D program worked “a bit, but not as much as we had anticipated,” only because “in hindsight, we shouldn’t have given so much of the schedule to fulldome shows.” The latter are shorter (usually less than 25 minutes) and her audiences were more accustomed to the 40-minute running time of giant-screen films and the digital 3D versions of some of them. With adjustments to the schedule and more digital 3D conversions of giant-screen films, Christensen reports that digital 3D has grown to be a substantial part of her business, now representing 50% of total revenues, as well as 50% of total attendance.

Since **Hemisferic** in Valencia, Spain, installed its 3D system in December 2010, 3D shows (**National Geographic’s** *Sea Monsters*) have accounted for approximately 50% of total attendance, with its giant-screen film and digital fulldome shows splitting the balance, at 25% each.

Marketing 3D

How did these dome theaters manage the potential confusion caused by adding digital 3D to a theater whose dome screen had been known by their audiences to fill the whole surface? Some didn’t bother, believing that “3D” is an obviously different descriptor that practically sells itself. Others, like **Cosmonova** in Stockholm,

Theaters Contacted for This Article

Location	Theater	Dome Diameter	3D image	Insert 3D Installed	Other presentation systems
Copenhagen, Denmark	Tycho Brahe Planetarium	75 ft.	80 x 43 ft.	Jan. 2006	IMAX Dome, digital fulldome, star projector
Greensboro, NC, USA	Omnisphere, Natural Science Center	40 ft.	27 x 15 ft.	Fall 2008	Digital fulldome
Paris, France	La Géode, Cité des Sciences	85 ft.	72 x 39 ft.	March 2007	IMAX Dome
Stockholm, Sweden	Cosmonova, Swedish Museum of Natural History	76 ft.	56 x 32 ft.	May 2008	IMAX Dome, digital fulldome
Valencia, Spain	Hemisferic, Cuidad de las Artes y las Ciencias	78 ft.	39 x 20 ft.	Dec. 2010	IMAX Dome, digital fulldome

Courtesy of Global Immersion.

use descriptive text and illustrations (see image on left), on their Web site, or oral explanations at the box office, to explain the “big window” image. A few theater guests have been disappointed that the 3D image doesn’t fill the whole screen, but these complaints are so rare that further action hasn’t been required. As **Peter Sevel**, the manager of Tycho Brahe said, “we don’t have to say what [digital 3D] is not.”

Even though La Géode, Cosmonova, and Tycho Brahe all have IMAX projectors, they’re better known in their markets for their “venue brand” than as IMAX theaters. “People see this place as a high technology planetarium,” explains Sevel, and the Insert 3D programs are a strong fit with that image. Tycho Brahe brands its 3D shows as “ultimate 3D.”

Several of these dome operators like what the addition of the digital system has done to expand their options. For instance, about 10% of La Géode’s business now comes from private screenings, old films, TV premieres, video games, live presenter-aided digital 3D shows, and the immensely popular operas from the Met. Digital “opens a new world,” says Dondey.

None of these theaters has booked Hollywood features, which are generally not a good fit with their mission, operating hours, or programming budget, or, as in the case of Stockholm, because the system isn’t DCI-compliant. However, the feature-length *U2 3D* has enjoyed exceptionally long runs in digital 3D at La Géode and Tycho Brahe.

Compared to their giant-screen film or

digital fulldome systems, all reported ease of operation and low maintenance costs. **Roger Joyner**, OmniSphere curator at the **Natural Science Center of Greensboro**, NC, says it has been “basically maintenance free. We clean the filters occasionally, change the bulbs...that’s about it.”

These early adopters are all planning or at least thinking about upgrades. They want more brightness, bigger image area in some cases, and 4K digital projectors.

All admit that producing enough reflected light can be a challenge, though several have achieved quite acceptable levels, and at least two have achieved better levels than flat-screen, digital 3D installations at most commercial cinemas. Now on their third iteration of an Insert 3D system, with a fourth planned, Tycho Brahe measures eight foot-Lamberts at the center of its 3D image. The most recent Insert 3D system installation, in Valencia, Spain, has measured over nine fL, thanks to Barco’s newest 2K projectors, each with 33,000 lumens of light output. Two digital projectors are a common factor in the theaters with higher light readings.

San Diego’s **Reuben H. Fleet Science Center** has considered Insert 3D, and **Jeffrey Kirsch**, its executive director, has visited a couple of the European theaters himself. But his dome and many others in the U.S. have especially low-gain surfaces, 0.32 in his case. The picture would be too dark, and he believes audiences would notice. However, Kirsch imagines digital 3D will be a part of the Fleet’s future, saying “as [digital projectors] get more light power, we’ll do it.” He also believes that a

temptation to push the size of the Insert 3D window too large. **Ken Hunter**, director of sales and marketing at Barco Simulation, says, “too much warping of the image [on the curved screen] throws away light and pixels.” **Larry Paul**, senior director at Christie Digital’s Visual Environments Group agrees, and adds that bow-tie distortion of the image on the dome can be corrected with a customized solution, but only if the operator can accept a non-DCI-compliant system. With DCI, “you can’t touch any pixels after they leave the server.”

The question that naturally follows from the current Insert 3D operators’ unanimous, glowing reports is this: if this has worked so well for them, then why aren’t Insert 3D systems in a lot more dome theaters? My guesses are:

- Little awareness of the idea, and few integrators (so far) with the necessary experience.
- Technical hurdles, especially with respect to light levels and image size and shape.
- Lack of funding.
- Conversion to fulldome digital is a higher priority.

With the passage of time, the maturation of the 3D market, and the advance of technology, many of these issues have been addressed. So, if that’s the case, is Insert 3D a viable option for every dome screen? Not necessarily, but considering the strong business results and audience reactions of those who have tried it so far, it certainly seems worth exploring for many dome screen theaters.

And with the general transition from film to digital, and advances in technology that offer new programming possibilities, it may be time to think bigger than adding just Insert 3D. As Tycho Brahe’s Sevel says, “The future is one system to do everything,” including 2D digital fulldome and digital Insert 3D.

Paul Fraser is president of Blaze Digital Cinema Works LLC, a consultancy and project management firm that specializes in business development for clients involved in d-cinema, in practically all the forms it takes, for both content providers and theater owners.



Hemisfèric in Valencia, Spain

A Visit to Barco's California Headquarters

By Joe Kleiman

In the Sacramento, CA, suburb of Rancho Cordova, in a nondescript building behind a Staples office supplies store, lies the North American headquarters of **Barco Digital Cinema**. There's nothing particularly remarkable about the place, but it houses the service and technical training departments of the Belgian digital projection company.

Barco has had a long history in the U.S., going back to 1934, when the company was established in Belgium to build radios with parts from the States. In fact, "Barco" stands for "Belgian American Radio Corporation."

Over the years the company has entered a number of markets, all related to visualization technologies. In 2004, Barco acquired image processing company **Folsom Research**, then located in the Rancho Cordova building, which helped Barco to continue its expansion in the imaging industry, and eventually in digital cinema.

A few days after the **Giant Screen Cinema Association's** Film Expo in March, I traveled to Rancho Cordova to meet with **Patrick Lee**, Barco's vice president of digital cinema for North America. He explained that over the years Barco has been a business-to-business brand. In other words, you're not likely to find the Barco brand splashed on-screen before a show, as you would with other digital cinema manufacturers. Barco has not marketed itself to the general public, but instead markets directly to exhibitors.

On the day I visited, **Christie** issued a press release claiming it had equipped the world's first 4K DLP theater. Lee was quick to point out that a Barco 4K projector had actually been in operation at the **Cinemark XD** premium theater in Plano, TX, for over a week. He added that all of Cinemark's XD theaters use Barco 2K projectors and will be upgraded to 4K over the next year.

Recalling the presentation on Kodak's laser projector at the Film Expo, I asked if Barco had similar plans. Lee says a demonstration model of a Barco laser system has

been shown to a number of exhibitors and Hollywood studios. The key issue, he says, is speckling, but he anticipates laser projection will be commercially viable by 2015. With a life expectancy of ten years, the laser light engine will go far in meeting this goal.

Unlike manufacturers that are building all-new chassis for their projectors, Barco's system will allow customers to upgrade their existing projectors. Lee explained that just as the current 2K projectors are upgradable to 4K via a chip replacement,



Barco's 4K digital cinema projector

the current lamp housing is planned to be replaceable with a laser light model.

Barco digital cinema projectors can be used with any DCI-compliant server and any 3D system. Most 3D systems are attached to the outside of the unit or placed in front of the lens, except for Dolby 3D which a Barco technician must install, because the color filter wheel is located inside the projector housing.

Less than 20 miles from Rancho Cordova is the **Blue Oaks 16** multiplex in Rocklin, CA, operated by **Santa Rosa Theatres**, which also manages the **Desert IMAX Theatre** in Cathedral City, CA. It is the first completely boothless theater in the world, with Barco projectors suspended above the seats.

The Blue Oaks 16's premium theater has a floor-to-ceiling, wall-to-wall screen positioned closer to the audience than other auditoriums. Lee says that some premium auditoriums like this one, and some Cinemark XD theaters, could meet the GSCA's requirements for giant-screen

certification.

In the giant-screen world, Barco projectors are being used for 3D presentations in domes, including Copenhagen's **Tycho Brahe Planetarium** (see *Paul Fraser's* article about *Inset 3D* on page 1) and one was recently installed in the IMAX Theater at the **China National Film Museum** in Beijing. Barco's 4K projector was demonstrated at the Digital Symposium at Galveston's **Moody Gardens** in January in a shootout against 15/70 film (see *LF Examiner*, February 2011).

Operator training

Tim Rust, senior customer service manager for digital cinema, said that quality control is of the highest importance, and that, according to Barco's standards, no one should operate a projector without having first gone through a training course.

Technical training manager **Scott Nipper** went into more detail about the coursework. In addition to an operator's course, which covers simple operation and maintenance, there are three levels for more advanced students, such as theater technical staff or installation technicians. The operator courses are occasionally held on location, but all of the advanced courses are held in Rancho Cordova. Nipper explains, "These projectors we use for training are for us to break and the students to fix. We don't want to do that with our customers' equipment."

Once students are familiar with basic operation, they enter the Level One class, a four-day course that covers alignment, color configuration, light level, and macros. On the day I visited, eight students (class sizes are kept small) were taking their final exams. Two were new Barco customer service technicians. Before being allowed to answer the phones, they must first successfully complete the advanced coursework and then shadow a Barco service technician in the field.

Paul Berliner, the senior technical trainer teaching this particular course, explained how the final worked. In the morning he opened the projectors (three

of them liquid cooled and one air cooled) and did everything he could to misalign them. Half the students would work on fixing them while the other half took a written exam. While they were at lunch, he would mess up the four projectors again, and the students would switch places when they returned. According to Berliner and Nipper, students in the advanced courses have a failure rate of only 3%.

Art Mercurio, vice president of technical services for **D3D Cinema** (the digital cinema spinoff of **Giant Screen Films**), completed the advanced course last year and said it was invaluable in his understanding of the projector. He plans to return for additional training this year. Level Two courses add training on service and troubleshooting, while Level Three covers system integration with servers and 3D systems.

Integration is becoming a major factor in Barco's plans for the future. Last year, the company purchased **dZine**, a supplier of software for content creation and management of digital signage and billboards. Barco offers these systems using LED or LCD components, but dZine can be used on other companies' hardware as well. Just

a few weeks ago, Barco announced the acquisition of CineStore server and show control software from **XDC**. By integrating dZine with CineStore, theater operators will be able to manage pre-shows, film projection, and lobby signage through a single system.

Barco is not a just an imaging company with a side business in digital cinema projectors. The digital cinema industry is a key component of the entire company. Advances made in this division may be implemented in others and vice versa. Lee says, "Whenever a new design comes out, we have our guys in avionics and medical imaging pick it apart – and those guys are even more meticulous than we are."

Inside this nondescript building in a suburb of Sacramento there is a unique dedication to quality and quality control that is helping Barco get a foothold in the future of giant-screen cinema.

Joe Kleiman writes professionally about the cinema and attractions industries for a number of publications and very unprofessionally about them on his blog: kinotechnologies.wordpress.com. Occasionally he can be found staring at domes. He can be reached at joekleiman@gmail.com.

(from **CRANE** on page 3)

When I worked at Francis Thompson Inc., he would drop in from time to time to reminisce with Francis and Sasha Hammid about the 1964-65 New York World's Fair. At that time, Peter was the manager of the Johnson Wax Pavilion, the central attraction of which was the Thompson/Hammid triple-screen film *To Be Alive!* The film was hugely popular and won an Oscar. But Peter's PR skills were also a major factor in attracting not only the huge audiences but also a parade of celebrities from Eisenhower to Marlene Dietrich. I know Francis and Sasha, were they still with us, would also deeply mourn the passing of a man who lit up every room he walked into, effortlessly and sincerely."

Jeffrey Kirsch, director of **Reuben H. Fleet Science Center**, **San Diego, CA**

"My experience with Peter was that of a

naïf because I felt that through him I was channeling the real history of the IMAX Dome and giant-screen theaters. His knowledge of the what, who, where, when, and why a theater was built always fascinated me. He ever so gently put me in my proper place as a newcomer to our industry in the 1980's. On reflection, I better appreciate not only his being polite, but his willingness to share his creative ideas and his smile with me."

Ed Capelle, K2 Communications

"I have been in this industry for 22 years. I met Peter very early on. In some ways he was a mentor of mine, and in every way a good friend. He was always willing to help out and never seemed to lack energy. He had a huge heart and was just plain likable. I was just thinking about Peter when I received the news. Peter's death will leave a big hole in our industry, and I will miss my friend."

Worldwide LF Theater Inventory

As of March 1, 2011

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D				1	1
	8/70				1	1
	15/70				1	1
	Total				3	3
Asia/Pac	D		52	1	1	54
	8/70	1			12	13
	10/70				11	11
	15/70	7	4	1	26	38
	Total	8	56	2	50	116
Europe	D		41	1		42
	8/70	2	3	2	8	15
	15/70	7	12	5	12	36
	Total	9	56	8	20	93
Middle East	D		2			2
	8/70		1			1
	15/70		4		2	6
	Total		7		2	9
North America	D	2	192		8	202
	8/70	4	1	1	23	29
	15/70	21	40	3	84	148
	Total	27	233	4	115	379
South America	D		3			3
	8/70				1	1
	15/70	1	2		1	4
	Total	1	5		2	8
World	D	2	290	2	9	303
	8/70	7	5	3	45	60
	10/70				12	12
	15/70	36	62	9	126	233
	Total	45	357	14	192	608

By 2D / 3D

	2D	3D	Total
Africa	2	1	3
Asia/Pac	44	72	116
Europe	26	67	93
ME	2	7	9
NA	89	290	379
SA	2	6	8
Total	165	443	608

By Screen

	Dome	Flat	Conv.	Total
Africa	2	1		3
Asia/Pac	34	82		116
Europe	14	77	2	93
ME	1	8		9
NA	50	327	2	379
SA	2	6		8
Total	102	502	4	608



AirRace
Reef
SJ

FOTB Time TTA

Dragons
ASM

Flatland GWS

Hobbit

OI

PW

Jerusa Kenya

Brain →
Whales →
OWO →

Flight of the Butterflies

FOBC Productions Inc., *Flight of the Butterflies* UK Ltd., Sin Sentido Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Mike Slee, Rafael Cuervo; DP: Simon de Glanville; script: Mike Slee, Wendy MacKeigan; executive producer: Jonathan Barker. Narrator: Gordon Pinsent. **Release: Spring 2012.**
— February-March: Filmed in Mexico.

Time, the 4th Dimension (wt)

3D Entertainment USA; distributor: 3D Entertainment Distribution; directors: Jean-Jacques Mantello, Richard Gabai; produced by Francois Mantello, John Constantine; based on an idea by Jean-Jacques Mantello; score: Christophe Jaquelin. Cast: Christopher Lloyd, Deep Roy. **Release: Spring 2012.**
— Production of CGI and SFX have begun.
— Film will have industry premiere at GSCA conference in September.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; executive producer: Harrison Smith. **Release: Spring 2012.**

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. **Release: June 2012.**
— Animation is continuing.

The Amazing Spider-Man

Columbia Pictures; distributor: Columbia Pictures; director: Marc Webb; producers: Avi Arad, Matthew Tolmach, Laura Ziskin; DP: John Schwartzman; script: James Vanderbilt; executive producers: Michael Grillo, Stan Lee. Cast: Emma Stone, Andrew Garfield, Martin Sheen, Rhys Ifans, C. Thomas Howell, Sally Field, Embeth Davidtz, Denis Leary. **Release: July 3, 2012.**
— Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant-screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. **Release: 2012.**
— Converting the 2007 animated film to GS 3D.

Great White Sharks 3D (wt)

Yes/No Productions; distributor: tba; directors, script, score: Stephen McNicholas, Luke Cresswell; producers: Stephen McNicholas, Luke Cresswell, DJ Roller; DP: D.J. Roller. **Release: 2012.**
— Principal photography is 70% complete.
— Filming will resume later this year.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. 2D. **Release: Dec. 12, 2012.**

The Hobbit, Part 1

WingNut Films; distributor: Warner Bros.; director:

Guillermo del Toro; DP: Guillermo Navarro; script: Philippa Boyens, Peter Jackson, Guillermo del Toro, Fran Walsh; executive producers: Callum Greene, Peter Jackson, Fran Walsh. Cast: tba. 2D. 120 minutes. **Release: December 2012.**
— Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Patagonia Wilderness (wt)

3D Entertainment Films.; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello. **Release: February 2013.**
— March: the fifth filming expedition is under way.
— Summer: capturing aerials.

Jerusalem 3D (wt)

Arcane Pictures/Cosmic Picture; distributor: tba; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; Aerial DP: Ron Goodman; executive producer: Jake Eberts. **Release: Spring 2013.**
— Ground filming set for 2011 and 2012.

Kenya 3D: Animal Kingdom * (wt)

Meet the most famous wild animals of the kingdoms including lions, leopards, African elephants, black rhinoceros, and the little-known Cape buffalo, one of the most dangerous animals on Earth.
3D Entertainment Films.; distributor: 3D Entertainment Distribution; director: Jean-Jacques Mantello; producer: François Mantello; score : Christophe Jaquelin. **Release: Spring 2013.**
— February: the second filming was completed.
— Summer: capturing aerials.

The Brain (wt)

National Film Board of Canada; distributor: SK Films; director: Munro Ferguson; producer: Marcy Page; DP: Luka Sanader; script: Munro Ferguson; executive producer: David Verrall. 43 minutes. **Release: 2013.**



Filming orangutans with the IMAX digital camera in Borneo for Born to Be Wild.

Premiering This Month

Mars Needs Moms

"Take out the trash, eat your broccoli – who needs moms, anyway? Nine-year-old Milo finds out just how much he needs his mom when she's nabbed by Martians who plan to steal her mom-ness for their own young. Produced by the team behind Disney's *A Christmas Carol* and *The Polar Express*, *Mars Needs Moms* showcases Milo's quest to save his mom – a wild adventure that involves stowing away on a spaceship, navigating an elaborate, multi-level planet, and taking on the alien nation and its leader. With the help of a tech-savvy, underground earthman named Gribble and a rebel Martian girl called Ki, Milo just might find his way back to his mom—in more ways than one."

Directed by **Simon Wells** and produced by **Robert Zemeckis**, **Jack Rapke**, **Steve Starkey**, and **Steven Boyd**. Script by Simon Wells and **Wendy Wells**, based on the book by **Berkeley Breathed**. Score by **John Powell**. Starring the voice talents of **Seth Green**, **Dan Fogler**, **Elisabeth Harnois**, **Mindy Sterling**, **Kevin Cahoon**, and **Joan Cusack**.

Rated PG for sci-fi action and peril. Film was converted to 15/70 and IMAX digital 3D with the IMAX DMR process, and opened on March 11.

Tornado Alley

"Join *Storm Chasers* star **Sean Casey** and the researchers of *VORTEX 2*, the most ambitious effort ever made to understand the origins and evolution of tornadoes, on this heart-pounding science adventure. Armed with a 70mm camera, a fleet of customized vehicles designed to withstand gale force winds, torrential rains and unrelenting hail, and an arsenal of the most advanced weather measurement instruments ever created, the stars of *Tornado Alley* take audiences on a thrilling quest to experience a tornado's destructive power at point-blank range. Experience the adrenaline and the science of nature's most dramatic phenomena!"

"Traversing the 'severe weather capital of the world,' *Tornado Alley* documents two unprecedented missions seeking to

encounter one of Earth's most awe-inspiring events – the birth of a tornado. Filmmaker **Sean Casey**'s personal quest to capture the birth of a tornado with a 70mm camera takes viewers on a breathtaking journey into the heart of the storm. A team of equally driven scientists, the *VORTEX 2* researchers, experience the relentless strength of nature's elemental forces as they literally surround tornadoes and the supercell storms that form them, gathering the most comprehensive severe weather data ever collected. This science adventure reveals the beauty and the power of some of our planet's most extreme – and least understood – weather phenomena."

Produced by **Giant Screen Films** and **Graphic Films** in association with the **Giant Dome Theater Consortium**. Distributed by Giant Screen Films. Directed by **Sean Casey** and produced by **Paul Novros**, **Don Kempf**, and **Sean Casey**. DPs: **Sean Casey** and **Peter Rubi**. Script by **Paul Novros** and **Sean Casey**, score by **Trevor Morris**. Executive producers: **Mike Day**, **Jeffrey Kirsch**, **Ronan Nagle**. Narrated by **Bill Paxton**. Release Date: March 18.

Sucker Punch

"Close your eyes. Open your mind. You will be unprepared."

"*Sucker Punch* is an epic action fantasy that takes us into the vivid imagination of a young girl whose dream world provides the ultimate escape from her darker reality. Unrestrained by the boundaries of time and place, she is free to go where her mind takes her, and her incredible adventures blur the lines between what's real and what is imaginary."

"She has been locked away against her will, but *Babydoll* has not lost her will to survive. Deter-

mined to fight for her freedom, she urges four other young girls – the reluctant *Sweet Pea*, the outspoken *Rocket*, the street-smart *Blondie* and the fiercely loyal *Amber* – to band together and try to escape a terrible fate at the hands of their captors, *Blue* and *Madam Gorski*, before the mysterious *High Roller* comes for *Babydoll*.

"Led by *Babydoll*, the girls engage in fantastical warfare against everything from samurais to serpents, with a virtual arsenal at their disposal. Together, they must decide what they are willing to sacrifice in order to stay alive. But with the help of a *Wise Man*, their unbelievable journey – if they succeed – will set them free."

Directed by **Zack Snyder** and produced by **Zack Snyder** and **Deborah Snyder**. Script by **Zack Snyder** and **Steve Shibuya**, based on a story by **Zack Snyder**. Score by **Tyler Bates** and **Marius De Vries**. Executive producers: **Thomas Tull**, **Wesley Coller**, **Jon Jashni**, **Chris deFaria**, **Jim Rowe**, and **William Fay**. Starring **Emily Browning**, **Abbie Cornish**, **Jena Malone**, **Vanessa Hudgens**, **Jamie Chung**, **Carla Gugino**, **Oscar Isaac**, **Jon Hamm**, and **Scott Glenn**.

Rated PG-13 for thematic material involving sexuality, violence and combat sequences, and for language. Film was converted to 15/70 and IMAX digital 3D with the IMAX DMR process, and opened on March 25.



Tornado Alley

(from **SHORTS** on page 28)

the 260-seat dome theater, decided not to renew its IMAX lease, which expires in April. According to the *Duluth News Tribune*, “the March closure will provide staff with time to disassemble equipment in the theater, crate it up, and ship it back to Toronto.”

Dan Russell, executive director of DECC, is said to be discussing alternate uses of the space with **Marcus Theatres**, which operates a ten-screen multiplex in the center.

Kallisti films Shuttle launch in 3D

In February, **Kallisti Media** filmed the final launch of Space Shuttle *Discovery* for its 3D film, *Cosmic Journey: Through Hubble and Cassini*. The footage was captured in 3D with a high-speed digital camera at 500 fps, only 300 feet from the launch pad. Producer/director **Jonathan Kitzen** said that “the crew was able to work in a bunker with the support of NASA to capture this historical moment.”

Cosmic Journey will take viewers through the universe with stereoscopically rendered images from the Hubble Space Telescope and the Cassini probe, which has visited Jupiter and Saturn. It is being distributed by **BIG & Digital** and will be released on May 20, 2011, in 15/70 and digital in 3D and 2D.

D-cinema installs grew in 2010

The number of digital cinema screens worldwide grew by 123% in 2010, from about 16,000 in late 2009 to over 36,000 as of the end of last year, according to *IHS Screen Digest*. The U.S. inventory also more than doubled, now standing at about 16,000, representing about half of all movie theaters.

Europe has over 10,000 digital theaters, more than 80% of which are in Western Europe. Most major European exhibitors have converted about half of their screens to digital. China now has 4,200 digital theaters, and South Korea has 1,600.

Because U.S. exhibitors started switching to digital earlier, before 3D was widely available, fewer than half of U.S. digital houses are 3D-capable. In contrast, more than three quarters of digital screens in Canada and several European countries

have 3D. Worldwide, there are 22,000 3D screens, about 60% of the total.

Digital theaters are expected to outnumber 35mm screens sometime in 2011, “signifying the beginning of the end for a global format that has served us well for over 100 years, and outlasted nearly all of its analog counterparts in other mass media,” according to *Screen Digest*’s **David Hancock**.

Cruise ship gets first 3D theater

In addition to currently being the largest cruise ship in the world, the newly launched *Allure of the Seas* is the first ship in the world to be equipped with a digital 3D theater. The Royal Caribbean line’s 1,200-foot-long behemoth boasts the pools, spas, clubs, and other amenities expected on luxury liners, but also has the capability of showing 3D films on an 18x33-foot (5.6x10.0-meter) screen in its 1,400-seat Amber Theater.

The system was installed by **Funa International** and includes a **Barco DP2K 20-C** projector and Axon media servers. The cruise line partnered with **DreamWorks Animation** to screen all of the studio’s 3D films on board, and the character of Fiona from the *Shrek* series was officially made the ship’s “godmother” at *Allure*’s naming ceremony in November.

Funa also provided design, engineering, and integration for entertainment displays in most of the \$1.5 billion ship’s other theaters, restaurants, and other public spaces, using Barco projectors and LED walls.

Other ships in the line are slated to get 3D cinema capability this year, starting with *Allure*’s sister ship, *Oasis of the Seas*.

News in 3D glasses

In three unrelated announcements, three companies have announced new developments in 3D eyewear.

Dolby Laboratories has announced the next generation of its color-filter glasses that reportedly improve performance and usable life while reducing costs. The new models have individualized RFID tags for antitheft and inventory tracking and will be available for \$12 each or less, down from nearly \$50 for previous models. www.dolby.com

Oculus 3D has announced new eco-friendly, RealD-certified 3D glasses made from Cereplast resin, “a renewable, ecologically sound substitute for petroleum-based plastic products, developed from plant sources,” according to a press release. The companies say the frames can be recycled or will degrade in compost pile in less than six months. www.oculus3d.com.

Marchon, a leading manufacturer and distributor of eyewear, has announced a line of 3D glasses that can double as sunglasses, including models with custom prescriptions that eliminate the need to wear 3D glasses over one’s regular glasses. The glasses are RealD certified and have a photochromic layer that darkens in bright sunlight and provides 100% UV protection. www.marchon.com.

3D Sex and Zen in IMAX?

According to an article in *The Hollywood Reporter*, *3D Sex and Zen: Extreme Ecstasy*, an erotic feature film shot in digital 3D by director **Christopher Sun**, is “pending approval from Imax to release as IMAX 3D. [Executive director **Stephen**] **Shiu** said the company is concerned about the subject matter and genre, which has never been associated with IMAX before.”

Imax Corporation did not respond to *LF Examiner*’s request for confirmation.



3D Sex and Zen: Extreme Ecstasy

Bookings: March 2011 by Film

1,212 bookings of 77 films in 500 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Fort Lauderdale	1/18/08	12/11	Amarillo Reg		2/18/11	3/10/11	Highlands Ranch AMC		2/18/11	3/10/11
	Galveston	7/1/10	6/11		Amsterdam PN	3/11	3/10/11		Hodgkins AMC	2/18/11	3/10/11
	London BFI	9/27/10	9/26/11		Anchorage Reg	2/23/11	3/10/11		Hornstead AMC	2/18/11	3/10/11
	Lucerne	9/15/09	7/30/11		Apple Valley Imx	2/18/11	3/10/11		Hong Kong IS UA	2/18/11	3/10/11
	Nuremberg I	1/1/10	6/14/11		Arcadia AMC	2/18/11	3/10/11		Hong Kong MB UA	2/18/11	3/10/11
AIW	San Antonio 3D	2/24/10	3/11	Arlington AMC		2/18/11	3/10/11	Honolulu Reg		2/18/11	3/10/11
	Myrtle Beach DCI	2/23/11			Astana KP	2/18/11	3/10/11		Hooksett Zya	2/18/11	3/10/11
	San Antonio 2D				Atlanta Reg	2/18/11	3/10/11		Hoover RMP	2/18/11	3/10/11
	Alamo				Atlantic City	2/18/11	3/10/11		Houston GP AMC	2/18/11	3/10/11
	Alaska				Auburn Hills AMC	2/18/11	3/10/11		Houston Reg	2/18/11	3/10/11
AlienAdv	Al Khobar	7/5/10	7/4/11	Augusta Reg		2/18/11	3/10/11	Ilisan CGV		2/18/11	3/10/11
	Valencia Spn	10/1/10	6/30/11		Austin	2/18/11	3/10/11		Incheon CGV	2/18/11	3/10/11
	Atlanta FMNH	10/9/10	6/1/11		Aventura AMC	2/18/11	3/10/11		Independence AMC	2/18/11	3/10/11
	Calgary TWS	10/31/09	10/11		Baltimore AMC	2/18/11	3/10/11		Indianapolis AMC	2/18/11	3/10/11
	Detroit SC	3/18/09	3/11		Bangkok Par Maj	2/18/11	3/10/11		Irvine Reg	2/18/11	3/10/11
Amazon	Fort Worth	11/23/09	7/1/11	Batavia GQT		2/18/11	3/10/11	Jacksonville AMC		2/18/11	3/10/11
	Gatineau	1/4/11	4/7/11		Beaver Creek RMP	2/18/11	3/10/11		Jinan Wan	2/18/11	3/10/11
	Lucerne	6/1/09	6/11		Beijing CBD Wan	2/18/11	3/10/11		Juarez Cpl	2/18/11	3/10/11
	Parker	1/1/11	8/1/11		Beijing Shi Wan	2/18/11	3/10/11		Kanata AMC	2/18/11	3/10/11
	Pittsburgh CSC	1/1/10	1/2/12		Bellevue LSC	2/18/11	3/10/11		Kansas City AMC	2/18/11	3/10/11
Animalop	Spokane RP	6/1/10	6/11	Bellingham AMC		2/18/11	3/10/11	Katowice CC		2/18/11	3/10/11
	Tijana	7/1/10	6/11/11		Bensalem AMC	2/18/11	3/10/11		Kennesaw AMC	2/18/11	3/10/11
	Valencia Spn	12/19/09	6/19/11		Birmingham UK	2/18/11	3/10/11		Kent AMC	2/18/11	3/10/11
	Atlanta FMNH	3/17/10	3/11		Bogota PA	2/18/11	3/10/11		Kiev KT	2/18/11	3/10/11
	Branson	3/17/11			Boise Reg	2/18/11	3/10/11		King of Prussia Reg	2/18/11	3/10/11
Arabia3D	Des Moines	4/29/10	4/11	Bossier Reg		2/18/11	3/10/11	Kingston Ode		2/18/11	3/10/11
	Kuwait SCK	5/25/10	5/11		Boston AMC	2/18/11	3/10/11		Knoxville Reg	2/18/11	3/10/11
	Louisville SC	6/12/10	6/11/11		Brandon AMC	2/18/11	3/10/11		Krakow CC	2/18/11	3/10/11
	Myrtle Beach DCI	2/1/11			Bremen Cvx	2/18/11	3/10/11		Las Vegas Bre	2/18/11	3/10/11
	Saint Paul SMM	3/17/10	3/11		Brooklyn SB Reg	2/18/11	3/10/11		Las Vegas RR Reg	2/18/11	3/10/11
BP	Tampa MOSI	10/27/10	10/11	Bucharest CC		2/18/11	3/10/11	Lacey Reg		2/18/11	3/10/11
	Washington NMNH	2/18/11			Buenos Aires NA	2/18/11	3/10/11		Lakeland Cob	2/18/11	3/10/11
	Dearborn	3/16/11			Bufo Reg	2/18/11	3/10/11		Langley Cpx	2/18/11	3/10/11
	Calgary TWS	9/12/10	7/11		Burbank AMC	2/18/11	3/10/11		Lansing Cel	2/18/11	3/10/11
	Dallas MNS	11/24/10	6/11		Calgary Cpx	2/18/11	3/10/11		Las Vegas AS Reg	2/18/11	3/10/11
Bugs	Edmonton TWS	12/3/10	6/11	Camarillo Reg		2/18/11	3/10/11	Las Vegas Bre		2/18/11	3/10/11
	Milwaukee	9/14/10	6/11/11		Cardiff Ode	2/18/11	3/10/11		Leawood AMC	2/18/11	3/10/11
	Mobile	1/15/11	5/27/11		Cary Reg	2/18/11	3/10/11		Lincolnshire Reg	2/18/11	3/10/11
	Schenectady	3/7/11	3/30/11		Cebu SM	2/18/11	3/10/11		Littitz Penn	2/18/11	3/10/11
	Tampa MOSI	2/18/11			Changchun Wan	2/18/11	3/10/11		Little Rock DT	2/18/11	3/10/11
CRA	Athens Eug	3/10/10	3/11	Changsha Wan		2/18/11	3/10/11	Liverpool Ode		2/18/11	3/10/11
	Sioux Falls	1/4/11	3/31/11		Charleston SEC	2/18/11	3/10/11		Livonia AMC	2/18/11	3/10/11
	D&W3D				Charlotte Reg	2/18/11	3/10/11		Lodz CC	2/18/11	3/10/11
	Barcelona	12/16/09	3/31/11		Chattanooga RMP	2/18/11	3/10/11		Lombard AMC	2/18/11	3/10/11
	Berlin CS	3/13/08	3/11		Cherry Hill AMC	2/18/11	3/10/11		London BFI	2/18/11	3/10/11
DinoAliv	Bristol	10/23/09	3/31/11	Chicago Imx		2/18/11	3/10/11	Long Beach Reg		2/18/11	3/10/11
	Copenhagen	4/3/09	3/11		Chongqing Lum	2/18/11	3/10/11		Los Angeles CC AMC	2/18/11	3/10/11
	Madrid	12/16/09	3/31/11		Col Springs Crnk	2/18/11	3/10/11		Los Angeles RMP	2/18/11	3/10/11
	Penrith	7/17/10	3/31/11		Columbia AMC	2/18/11	3/10/11		Los Angeles UC AMC	2/18/11	3/10/11
	San Antonio 3D	8/13/09	3/11		Columbus ETC AMC	2/18/11	3/10/11		Louisville RMP	2/18/11	3/10/11
DinoAliv	Bradford	1/6/09	6/11	Columbus LTC AMC		2/18/11	3/10/11	Lviv KT		2/18/11	3/10/11
	Chicago Imx	9/16/10	8/30/11		Concord AMC	2/18/11	3/10/11		Lynnwood AMC	2/18/11	3/10/11
	Detroit SC	2/1/11	1/31/12		Council Bluffs AMC	2/18/11	3/10/11		Manchester Ode	2/18/11	3/10/11
	Duluth	11/25/09	3/6/11		Covina AMC	2/18/11	3/10/11		Manchester RMP	2/18/11	3/10/11
	Erie	7/10	7/11		Cupertino AMC	2/18/11	3/10/11		Manila MOA SM	2/18/11	3/10/11
Dolphins	Melbourne MV	1/6/10	3/11	Curitiba		2/18/11	3/10/11	Manila NE SM		2/18/11	3/10/11
	Regina	11/19/10	10/11		Daegu CGV	2/18/11	3/10/11		Maple Grove AMC	2/18/11	3/10/11
	Saint Augustine I	9/10	3/11		Daejeon CGV	2/18/11	3/10/11		McLean AMC	2/18/11	3/10/11
	Schenectady	9/15/10	6/29/11		Dallas AMC	2/18/11	3/10/11		Melbourne HCL	2/18/11	3/10/11
	Sofia CC I	7/10	8/11		Danvers AMC	2/18/11	3/10/11		Mesa DT	2/18/11	3/10/11
Everest	Spokane RP	3/25/10	6/11	Davenport RMP		2/18/11	3/10/11	Dearborn		2/18/11	3/10/11
	Tampa Cha I	10/15/10	4/15/11		Deer Park Reg	2/18/11	3/10/11		Methuen AMC	2/18/11	3/10/11
	Valencia Spn	9/15/08	6/30/11		Denver CC Reg	2/18/11	3/10/11		Mexico City Per Cpl	2/18/11	3/10/11
	Victoria DCI	6/4/10	9/1/11		Destin RMP	2/18/11	3/10/11		Mexico City Uni Cpl	2/18/11	3/10/11
	Lucknow	5/15/10	1/11	Dickson City GE		2/18/11	3/10/11		Midlothian Reg	2/18/11	3/10/11
Extreme	Norwalk	10/22/10	3/3/11		Doha VSM	2/18/11	3/10/11	Millford RMP		2/18/11	3/10/11
	Sioux Falls	1/4/11	3/31/11		Dublin Reg	2/18/11	3/10/11		Mississauga AMC	2/18/11	3/10/11
	Baltimore MSC	1/4/11	6/30/11		Eden Prairie AMC	2/18/11	3/10/11		Mississauga Cpx	2/18/11	3/10/11
	Oklahoma City SMO	8/25/10	8/11		Edina AMC	2/18/11	3/10/11		Monterrey Cpl	2/18/11	3/10/11
	Shreveport	7/10	4/11		Edmonton Cpx	2/18/11	3/10/11		Montreal Cpx	2/18/11	3/10/11
FightPil	Syracuse	10/10	7/11	El Dorado Hills Reg		2/18/11	3/10/11	Morrow AMC		2/18/11	3/10/11
	Chantilly	12/10/04	5/11		Elizabeth AMC	2/18/11	3/10/11		Moscow BD KS	2/18/11	3/10/11
	Columbus GA	6/9/10	8/11		Emeryville AMC	2/18/11	3/10/11		Moscow DL KS	2/18/11	3/10/11
	Corpus Christi	2/3/05	5/11		Escondido Reg	2/18/11	3/10/11		Moscow Kar	2/18/11	3/10/11
	Dayton	12/3/04	5/11		Eugene Reg	2/18/11	3/10/11		Moscow Khl KS	2/18/11	3/10/11
McMinville	Kalamazoo	4/5/01	1/12	Evansville Sho		2/18/11	3/10/11	Naperville AMC		2/18/11	3/10/11
	Oklahoma City SMO	12/15/09	5/11		Fairbanks Reg	2/18/11	3/10/11		Natick JF	2/18/11	3/10/11
	Pensacola	4/1/107	5/11		Fairfield Reg	2/18/11	3/10/11		National City AMC	2/18/11	3/10/11
	FMTTM	2/26/11			Fitchburg AMC	2/18/11	3/10/11		New Brunswick AMC	2/18/11	3/10/11
	Glasgow	6/6/09	5/31/11		Fort Myers Reg	2/18/11	3/10/11		New Rochelle Reg	2/18/11	3/10/11
FSOS	Jackson MS	2/15/11	2/14/12	Frisco AMC		2/18/11	3/10/11	New York 34 AMC		2/18/11	3/10/11
	Penrith	7/19/09	3/31/11		Gardland AMC	2/18/11	3/10/11		New York KB AMC	2/18/11	3/10/11
	Speyer Imax	12/18/08	1/1/11		Gateshead Ode	2/18/11	3/10/11		New York LS AMC	2/18/11	3/10/11
	Taipei AM	9/6/10	10/11		Glendale AMC	2/18/11	3/10/11		Newport AMC	2/18/11	3/10/11
	Shari				Gloucester Cpx	2/18/11	3/10/11		Noblesville GQT	2/18/11	3/10/11
GCA	Grand Canyon DCI	11/1/99	12/11	Grand Blanc NCG		2/18/11	3/10/11	Norwich Ode		2/18/11	3/10/11
	Baltimore MSC	8/4/10	7/11		Grand Rapids Cel	2/18/11	3/10/11		Novosibirsk CP	2/18/11	3/10/11
	Charleston CCAS	11/12/10	3/11/11		Graz CX	2/18/11	3/10/11		Odesa RT	2/18/11	3/10/11
	Eilat Epic	4/30/10	4/11		Greenwich Ode	2/18/11	3/10/11		Oklahoma City AMC	2/18/11	3/10/11
	Shreveport	4/21/10	4/16/11		Guadalajara Cpl	2/18/11	3/10/11		Olathe AMC	2/18/11	3/10/11

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Plainville AMC	2/18/11	3/10/11		Dearborn	10/13/10	10/11		Irvine Reg	3/1/11	3/25/11
	Port Chester AMC	2/18/11	3/10/11		Dongguan STM	1/1/11	1/1/12		Jacksonville AMC	3/1/11	3/25/11
	Portage GQT	2/18/11	3/10/11		Galveston	11/13/10	5/29/11		Juarez Cpl	3/11	4/11
	Poznan CC	2/18/11	3/10/11		Garden City	6/18/10	6/18/11		Kanata AMC	3/1/11	3/25/11
	Providence NA	2/18/11	3/10/11		Hampton VASC	10/15/10			Kansas City AMC	3/1/11	3/25/11
	Pusan CGV	2/18/11	3/10/11		Harrisburg	2/5/11	9/7/11		Katowice CC	3/1/11	3/25/11
	Qingdao Wan	2/18/11	3/10/11		Hartford CSC	7/8/10	7/9/11		Kent AMC	3/1/11	3/25/11
	Quebec	2/18/11	3/10/11		Huntsville	3/7/11	3/7/12		Kiev KT	3/10/11	3/10/11
	Raleigh	2/25/11			Jersey City	6/18/10	3/17/11		Knoxville Reg	3/1/11	3/25/11
	Randolph NA	2/18/11	3/10/11		Kaohsiung	1/10/11	7/1/11		Krakow CC	3/1/11	3/25/11
	Reading JF	2/18/11	3/10/11		Kuwait SCK	11/16/10	11/16/11		Lacey Reg	3/1/11	3/25/11
	Reading RCT	2/18/11	3/10/11		Leon Exp	12/1/10	5/1/11		Lakeland Cob	3/1/11	3/25/11
	Renfrew Ode	2/18/11	3/10/11		London SM	7/14/10	7/12/11		Langley Cpx	3/1/11	3/25/11
	Richmond Cpx	2/18/11	3/10/11		Louisville SC	1/5/11	7/3/11		Lansing Cpl	3/1/11	3/25/11
	Riverside AMC	2/18/11	3/10/11		Lubbock	11/19/10	6/19/11		Las Vegas AS Reg	3/1/11	3/25/11
	Rochester Cmk	2/18/11	3/10/11		Lucerne	9/16/10	4/16/11		Las Vegas Bre	3/1/11	3/25/11
	Rockaway AMC	2/18/11	3/10/11		McMinnville	7/7/10	6/18/11		Las Vegas RR Reg	3/1/11	3/25/11
	Roseville AMC	2/18/11	3/10/11		Memphis Pink	3/5/11	11/11/11		Leawood AMC	3/1/11	3/25/11
	Rotterdam PN	3/11	3/10/11		Mexico City Pap	9/18/10	6/18/11		Lincolnshire Reg	3/1/11	3/25/11
	Rowland Heights AMC	2/18/11	3/10/11		Oklahoma City SMO	3/1/11	3/1/12		Lititz Penn	3/1/11	3/25/11
	Saco Zya	2/18/11	3/10/11		Philadelphia FI	3/5/11	8/5/11		Little Rock DT	3/1/11	3/25/11
	Sacramento Imx	2/18/11	3/10/11		Richmond SMV	11/10/10	4/6/11		Livonia AMC	3/1/11	3/25/11
	Saint Louis Weh	2/18/11	3/10/11		Saint Louis SC	9/22/10	9/30/11		Lodz CC	3/1/11	3/25/11
	Saint Petersburg FK	2/18/11	3/10/11		Salt Lake City CP I	1/3/11	6/3/11		Lombard AMC	3/1/11	3/25/11
	Saint Petersburg KS	2/18/11	3/10/11		San Antonio 3D	3/1/11	3/1/12		Long Beach Reg	3/1/11	3/25/11
	Saint Petersburg Muv	2/18/11	3/10/11		Seattle PSC 2	6/18/10	12/19/11		Los Angeles CC AMC	3/1/11	3/25/11
	Salt Lake City Clark	2/18/11	3/10/11		Singapore SC	11/1/10	4/1/11		Los Angeles RMP	3/1/11	3/25/11
	San Antonio San	2/18/11	3/10/11		Tampa MOSI	3/12/10	5/11		Los Angeles UC AMC	3/1/11	3/25/11
	San Diego MV AMC	2/18/11	3/10/11		Tijuana	10/23/10	5/23/11		Louisville RMP	3/1/11	3/25/11
	San Diego PP AMC	2/18/11	3/10/11		Toronto OSC	9/24/10	3/29/11		Lvov KT	3/10/11	3/10/11
	San Diego Reg	2/18/11	3/10/11		Victoria DCI	11/5/10	5/5/11		Manchester RMP	3/1/11	3/25/11
	San Francisco AMC	2/18/11	3/10/11		Washington NASM	6/1/10	6/8/11		Maple Grove AMC	3/1/11	3/25/11
	San Jose AMC	2/18/11	3/10/11		Loch Lomond	7/24/02			McLean AMC	3/1/11	3/25/11
	San Jose Rep	2/18/11	3/10/11		Syracuse	3/4/11			Mesa DT	3/1/11	3/25/11
	Sandy LHM	2/18/11	3/10/11		Baltimore MSC	1/1/11	3/6/11		Mesquite AMC	3/1/11	3/25/11
	Santa Clara AMC	2/18/11	3/10/11		Albany Reg	3/1/11	3/25/11		Methuen AMC	3/1/11	3/25/11
	Sao Paulo	2/18/11	3/10/11		Alexandria AMC	3/1/11	3/25/11		Mexico City Per Cpl	3/11	4/11
	Saratov CP	2/18/11	3/10/11		Alhambra Reg	3/1/11	3/25/11		Mexico City Uni Cpl	3/11	4/11
	Schaumburg AMC	2/18/11	3/10/11		Aliso Viejo Reg	3/1/11	3/25/11		Midlothian Reg	3/1/11	3/25/11
	Seattle PSC 2	2/18/11	3/10/11		Altamonte AMC	3/1/11	3/25/11		Milford RMP	3/1/11	3/25/11
	Seattle TP Reg	2/18/11	3/10/11		Amarillo Reg	3/1/11	3/25/11		Mississauga AMC	3/1/11	3/25/11
	Seoul CGV	2/18/11	3/10/11		Anchorage Reg	3/1/11	3/25/11		Monterrey Cpl	3/11	4/11
	Seoul Wanh CGV	2/18/11	3/10/11		Arcadia AMC	3/1/11	3/25/11		Morrow AMC	3/1/11	3/25/11
	Shanghai PC	2/18/11	3/10/11		Arlington AMC	3/1/11	3/25/11		Moscow BD KS	3/10/11	3/10/11
	Shanghai Sle	2/18/11	3/10/11		Astana KP	3/10/11	3/10/11		Moscow DL KS	3/10/11	3/10/11
	Shanghai Wan	2/18/11	3/10/11		Atlanta Reg	3/1/11	3/25/11		Moscow Kar	3/10/11	3/10/11
	Shenzhen UA	2/18/11	3/10/11		Auburn Hills AMC	3/1/11	3/25/11		Moscow Kh KS	3/10/11	3/10/11
	Silver Spring Reg	2/18/11	3/10/11		Augusta Reg	3/1/11	3/25/11		Moscow Nes	3/10/11	3/10/11
	Simi Valley Reg	2/18/11	3/10/11		Aventura AMC	3/1/11	3/25/11		Naperville AMC	3/1/11	3/25/11
	Simpsonville GE	2/18/11	3/10/11		Baltimore AMC	3/1/11	3/25/11		Natick JF	3/1/11	3/25/11
	Skokie AMC	2/18/11	3/10/11		Batavia GQT	3/1/11	3/25/11		National City AMC	3/1/11	3/25/11
	Sofia CC	2/18/11	3/10/11		Baton Rouge RMP	3/1/11	3/25/11		New Brunswick AMC	3/1/11	3/25/11
	South Barrington AMC	2/18/11	3/10/11		Beaver Creek RMP	3/1/11	3/25/11		New York 34 AMC	3/1/11	3/25/11
	South Gate Reg	2/18/11	3/10/11		Bellevue LSC	3/1/11	3/25/11		New York Emp AMC	3/1/11	3/25/11
	South Jordan LHM	2/18/11	3/10/11		Bensalem AMC	3/1/11	3/25/11		New York KB AMC	3/1/11	3/25/11
	South Miami AMC	2/18/11	3/10/11		Bogota PA	3/11	4/11		New York LS AMC	3/1/11	3/25/11
	Southampton Ode	2/18/11	3/10/11		Boise Reg	3/1/11	3/25/11		Newport AMC	3/1/11	3/25/11
	Spokane AMC	2/18/11	3/10/11		Bossier Reg	3/1/11	3/25/11		Noblesville GQT	3/1/11	3/25/11
	Springdale NA	2/18/11	3/10/11		Boston AMC	3/1/11	3/25/11		Novosibirsk Cpl	3/10/11	3/10/11
	Sterling Hts AMC	2/18/11	3/10/11		Brandon AMC	3/1/11	3/25/11		Odessa KT	3/10/11	3/10/11
	Stockton Reg	2/18/11	3/10/11		Brooklyn SB Reg	3/1/11	3/25/11		Oklahoma City AMC	3/1/11	3/25/11
	Stony Brook AMC	2/18/11	3/10/11		Budapest CC	3/10/11	3/10/11		Olathe AMC	3/1/11	3/25/11
	Sugar Land AMC	2/18/11	3/10/11		Buenos Aires NA	3/11	4/11		Oldsmar AMC	3/1/11	3/25/11
	Sunrise Reg	2/18/11	3/10/11		Burbank AMC	3/1/11	3/25/11		Omaha AMC	3/1/11	3/25/11
	Suzhou SCAC	2/18/11	3/10/11		Calgary Cpx	3/1/11	3/25/11		Ontario Reg	3/1/11	3/25/11
	Sydney HCL	2/18/11	3/10/11		Camarillo Reg	3/1/11	3/25/11		Orange AMC	3/1/11	3/25/11
	Taipei Mir	2/18/11	3/10/11		Cary Reg	3/1/11	3/25/11		Orange Park AMC	3/1/11	3/25/11
	Tallahassee AMC	2/18/11	3/10/11		Charleston SEC	3/1/11	3/25/11		Orlando AMC	3/1/11	3/25/11
	Tallahassee CLC	3/1/11			Charlotte Reg	3/1/11	3/25/11		Orlando WL Reg	3/1/11	3/25/11
	Tampa AMC	2/18/11	3/10/11		Chattanooga RMP	3/1/11	3/25/11		Paramus AMC	3/1/11	3/25/11
	Tampa MOSI	2/18/11	3/10/11		Cherry Hill AMC	3/1/11	3/25/11		Pensacola RMP	3/1/11	3/25/11
	Tarentum Cmk	2/18/11	3/10/11		Chicago Imx	3/1/11	3/25/11		Perrin	3/10/11	3/10/11
	Temecula Reg	2/18/11	3/10/11		Columbia AMC	3/1/11	3/25/11		Philadelphia AMC	3/1/11	3/25/11
	Tempe Har	2/18/11	3/10/11		Columbus ETC AMC	3/1/11	3/25/11		Phoenix DR AMC	3/1/11	3/25/11
	Tianjin CFC	2/18/11	3/10/11		Columbus LTC AMC	3/1/11	3/25/11		Phoenix DV AMC	3/1/11	3/25/11
	Tigard Reg	2/18/11	3/10/11		Concord AMC	3/1/11	3/25/11		Plainville AMC	3/1/11	3/25/11
	Toluca Cpl	2/18/11	3/10/11		Covina AMC	3/1/11	3/25/11		Port Chester AMC	3/1/11	3/25/11
	Tomball San	2/18/11	3/10/11		Cupertino AMC	3/1/11	3/25/11		Portage GQT	3/1/11	3/25/11
	Toronto Cpx	2/18/11	3/10/11		Dallas AMC	3/1/11	3/25/11		Poznan CC	3/1/11	3/25/11
	Torrance AMC	2/18/11	3/10/11		Dallas Cmk	3/1/11	3/25/11		Prague CC	3/11	4/11
	Tucson AMC	2/18/11	3/10/11		Danvers AMC	3/1/11	3/25/11		Providence NA	3/1/11	3/25/11
	Tukwila AMC	2/18/11	3/10/11		Davenport RMP	3/1/11	3/25/11		Quebec	3/1/11	3/25/11
	Tulsa AMC	2/18/11	3/10/11		Dearborn	3/1/11	3/25/11		Raleigh	3/1/11	3/25/11
	Tulsa Cmk	2/18/11	3/10/11		Deer Park Reg	3/1/11	3/25/11		Randolph NA	3/1/11	3/25/11
	Ufa CP	2/18/11	3/10/11		Denver CC Reg	3/1/11	3/25/11		Reading JF	3/1/11	3/25/11
	Uxbridge Ode	2/18/11	3/10/11		Destin RMP	3/1/11	3/25/11		Reading RCT	3/1/11	3/25/11
	Valencia Reg	2/18/11	3/10/11		Dickson City GE	3/1/11	3/25/11		Riverside AMC	3/1/11	3/25/11
	Vienna CX	2/18/11	3/10/11		Eden Prairie AMC	3/1/11	3/25/11		Rockaway AMC	3/1/11	3/25/11
	Virginia Beach AMC	2/18/11	3/10/11		Edina AMC	3/1/11	3/25/11		Roseville AMC	3/1/11	3/25/11
	Voronozh CP	2/18/11	3/10/11		Edmonton Cpx	3/1/11	3/25/11		Rowland Heights AMC	3/1/11	3/25/11
	Warsaw CC	2/18/11	3/10/11		El Dorado Hills Reg	3/1/11	3/25/11		Saco Zya	3/1/11	3/25/11
	Wauwatosa AMC	2/18/11	3/10/11		Elizabeth AMC	3/1/11	3/25/11		Saint Augustine	3/1/11	3/25/11
	West Nyack Imx	2/18/11	3/10/11		Emeryville AMC	3/1/11	3/25/11		Saint Petersburg FK	3/10/11	3/10/11
	West Palm Beach Muv	2/18/11	3/10/11		Esccondido Reg	3/1/11	3/25/11		Saint Petersburg KS	3/10/11	3/10/11
	Westlake Reg	2/18/11	3/10/11		Eugene Reg	3/1/11	3/25/11		Saint Petersburg Muv	3/1/11	3/25/11
	Westminster Orc AMC	2/18/11	3/10/11		Evansville Sho	3/1/11	3/25/11		Salt Lake City Clark	3/1/11	3/25/11
	Westminster Pro AMC	2/18/11	3/10/11		Fairbanks Reg	3/1/11	3/25/11		San Antonio San	3/1/11	3/25/11
	Whitby AMC	2/18/11	3/10/11		Fairfield Reg	3/1/11	3/25/11		San Diego MV AMC	3/1/11	3/25/11
	White Plains NA	2/18/11	3/10/11		Fort Lauderdale	3/1/11	3/25/11		San Diego PP AMC	3/1/11	3/25/11
	Wichita WT	2/18/11	3/10/11		Fort Myers Reg	3/1/11	3/25/11		San Diego Reg	3/1/11	3/25/11
	Williamsville Reg	2/18/11	3/10/11		Fort Wayne RMP	3/1/11	3/25/11		San Jose AMC	3/1/11	3/25/11
	Wimbledon Ode	2/18/11	3/10/11		Fresno Reg	3/1/11	3/25/11		San Jose Rep	3/10/11	3/10/11
	Woodbridge AMC	2/18/11	3/10/11		Frisco AMC	3/1/11	3/25/11		Sandy LHM	3/1/11	3/25/11
	Woodbridge Cpx	2/18/11	3/10/11		Garland AMC	3/1/11	3/25/11		Santa Clara AMC	3/1/11	3/25/11
	Woodland Hills AMC	2/18/11	3/10/11		Glendale AMC	3/1/11	3/25/11		Saratov CP	3/1/11	3/25/11
	Woodridge Cmk	2/18/11	3/10/11		Grand Blanc NCG	3/1/11	3/25/11		Schaumburg AMC	3/1/11	3/25/11
	Wuhan Lark	2/18/11	3/10/11		Guadalajara Cpl	3/11	4/11		Seattle TP Reg	3/1/11	3/25/11
	Wuxi BW	2/18/11	3/10/11		Guatemala City Alb	3/10/11	3/10/11		Silver Spring Reg	3/1/11	3/25/11
	Yekaterinburg CP	2/18/11	3/10/11		Hamilton AMC	3/1/11	3/25/11		Simi Valley Reg	3/1/11	3/25/11

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Tallahassee AMC	3/1/11	3/25/11	SOSPI	La Coruna	10/25/10	10/24/11		Knoxville Reg	3/25/11	4/1/11
	Tampa AMC	3/1/11	3/25/11		Sofia CC I	10/1/10	9/30/11		Labege PN	3/30/11	4/1/11
	Tarentum Cmk	3/1/11	3/25/11	SpaceSta	Saint Augustine	1/29/11			Lacey Reg	3/25/11	4/1/11
	Temecula Reg	3/1/11	3/25/11	SU	Chongqing STM	12/20/10	12/19/11		Lakeland Cob	3/25/11	4/1/11
	Tempe Har	3/1/11	3/25/11	SuckPunc	Albany Reg	3/25/11	4/1/11		Langley Cpx	3/25/11	4/1/11
	Tigard Reg	3/1/11	3/25/11		Alexandria AMC	3/25/11	4/1/11		Lansing Cel	3/25/11	4/1/11
	Toluca Cpl	3/1/11	4/1/11		Alhambra Reg	3/25/11	4/1/11		Las Vegas AS Reg	3/25/11	4/1/11
	Tomball San	3/1/11	3/25/11		Aliso Viejo Reg	3/25/11	4/1/11		Las Vegas Bre	3/25/11	4/1/11
	Toronto AMC	3/1/11	3/25/11		Altamonte AMC	3/25/11	4/1/11		Las Vegas RR Reg	3/25/11	4/1/11
	Torrance AMC	3/1/11	3/25/11		Amarillo Reg	3/25/11	4/1/11		Leawood AMC	3/25/11	4/1/11
	Tucson AMC	3/1/11	3/25/11		Amsterdam PN	3/24/11	4/1/11		Lincolnshire Reg	3/25/11	4/1/11
	Tukwila AMC	3/1/11	3/25/11		Anchorage Reg	3/25/11	4/1/11		Lititz Penn	3/25/11	4/1/11
	Tulsa AMC	3/1/11	3/25/11		Apple Valley Imx	3/25/11	4/1/11		Little Rock DT	3/25/11	4/1/11
	Tuscaloosa Cob	3/1/11	3/25/11		Arcadia AMC	3/25/11	4/1/11		Livonia AMC	3/25/11	4/1/11
	Ufa CP	3/10/11	3/10/11		Arlington AMC	3/25/11	4/1/11		Lombard AMC	3/25/11	4/1/11
	Valencia Reg	3/1/11	3/25/11		Astana KP	3/31/11	4/1/11		Long Beach Reg	3/25/11	4/1/11
	Virginia Beach AMC	3/1/11	3/25/11		Atlanta Reg	3/25/11	4/1/11		Los Angeles CC AMC	3/25/11	4/1/11
	Voronezh CP	3/10/11	3/10/11		Atlantic City	3/25/11	4/1/11		Los Angeles RMP	3/25/11	4/1/11
	Warsaw CC	3/1/11	3/25/11		Auburn Hills AMC	3/25/11	4/1/11		Los Angeles UC AMC	3/25/11	4/1/11
	Wauwatosa AMC	3/1/11	3/25/11		Augusta Reg	3/25/11	4/1/11		Louisville RMP	3/25/11	4/1/11
	West Nyack Imx	3/1/11	3/25/11		Austin	3/25/11	4/1/11		Lvov KT	3/31/11	4/1/11
	West Palm Beach Muv	3/1/11	3/25/11		Aventura AMC	3/25/11	4/1/11		Lynnwood AMC	3/25/11	4/1/11
	Westlake Reg	3/1/11	3/25/11		Baltimore AMC	3/25/11	4/1/11		Lyon PN	3/30/11	4/1/11
	Westminster Orc AMC	3/1/11	3/25/11		Bangkok Par Maj	3/24/11	4/1/11		Manassas Reg	3/25/11	4/1/11
	Westminster Pro AMC	3/1/11	3/25/11		Bangkok Pin Maj	3/24/11	4/1/11		Manchester RMP	3/25/11	4/1/11
	Whitby AMC	3/1/11	3/25/11		Bangkok Rat Maj	3/24/11	4/1/11		Manila MOA SM	3/25/11	4/1/11
	White Plains NA	3/1/11	3/25/11		Batavia GQT	3/25/11	4/1/11		Maple Grove AMC	3/25/11	4/1/11
	Wichita WT	3/1/11	3/25/11		Baton Rouge RMP	3/25/11	4/1/11		McLean AMC	3/25/11	4/1/11
	Williamsville Reg	3/1/11	3/25/11		Beavercreek RMP	3/25/11	4/1/11		Melbourne HCL	3/24/11	4/1/11
	Woodbridge AMC	3/1/11	3/25/11		Bellevue LSC	3/25/11	4/1/11		Melbourne MV	3/24/11	4/1/11
	Woodbridge Cpx	3/1/11	3/25/11		Bensalem AMC	3/25/11	4/1/11		Merritt Island Cob	3/25/11	4/1/11
	Woodland Hills AMC	3/1/11	3/25/11		Boise Reg	3/25/11	4/1/11		Mesa DT	3/25/11	4/1/11
	Yekaterinburg CP	3/10/11	3/10/11		Bossier Reg	3/25/11	4/1/11		Mesquite AMC	3/25/11	4/1/11
MOF	Ypsilanti RMP	3/1/11	3/25/11		Boston AMC	3/25/11	4/1/11		Methuen AMC	3/25/11	4/1/11
	Chandigarh	5/1/10	4/1/11		Brandon AMC	3/25/11	4/1/11		Mexico City Per Cpl	3/25/11	4/1/11
MOTGL	Pensacola	1/18/06			Bremen CXX	3/31/11	4/1/11		Mexico City Uni Cpl	3/25/11	4/1/11
	Batavia GQT	1/14/11	1/13/12		Brooklyn SB Reg	3/25/11	4/1/11		Midlothian Reg	3/25/11	4/1/11
	Boston MOS	1/1/11	6/1/11		Bucharest CC	3/25/11	4/1/11		Milford RMP	3/25/11	4/1/11
	Branson	3/17/11			Buford Reg	3/25/11	4/1/11		Mississauga AMC	3/25/11	4/1/11
	Cincinnati MC	7/14/10	6/30/11		Burbank AMC	3/25/11	4/1/11		Mississauga Cpx	3/25/11	4/1/11
	Columbus COSI	1/5/11	5/28/11		Calgary Cpx	3/25/11	4/1/11		Monterrey Cpl	3/25/11	4/1/11
	Detroit SC	7/31/08	7/31/11		Camariillo Reg	3/25/11	4/1/11		Morrow AMC	3/25/11	4/1/11
	Dickson City GE	2/1/11	1/31/12		Cary Reg	3/25/11	4/1/11		Moscow BD KS	3/31/11	4/1/11
	Duluth	11/28/09	3/6/11		Charlotte SEC	3/25/11	4/1/11		Moscow DL KS	3/31/11	4/1/11
	Nagoya OT	10/1/10	3/31/11		Charlotte Reg	3/25/11	4/1/11		Moscow Kar	3/31/11	4/1/11
	Noblesville GQT	1/14/11	1/13/12		Chattanooga RMP	3/25/11	4/1/11		Moscow KHI KS	3/31/11	4/1/11
	Portage GQT	1/14/11	1/13/12		Cherry Hill AMC	3/25/11	4/1/11		Mumbai	3/25/11	4/1/11
	Rochester MSC	4/17/10	4/1/11		Chicago Imx	3/25/11	4/1/11		Naperville AMC	3/25/11	4/1/11
MTTM	Simpsonville GE	2/1/11	1/31/12		Columbia AMC	3/25/11	4/1/11		Natick JF	3/25/11	4/1/11
	Bogota Mal	3/1/11	2/1/12		Columbus ETC AMC	3/25/11	4/1/11		National City AMC	3/25/11	4/1/11
	Mexicali	9/3/10	3/31/11		Columbus LTC AMC	3/25/11	4/1/11		New Brunswick AMC	3/25/11	4/1/11
	Saint Louis SC	10/29/09	6/1/12		Concord AMC	3/25/11	4/1/11		New Rochelle Reg	3/25/11	4/1/11
	San Antonio 3D	2/28/11	6/1/11		Covina AMC	3/25/11	4/1/11		New York 34 AMC	3/25/11	4/1/11
	Schenectady	9/27/10	6/29/11		Cupertino AMC	3/25/11	4/1/11		New York KB AMC	3/25/11	4/1/11
Mummies	Agua Calientes	9/10	3/10/11		Curitiba	3/25/11	4/1/11		New York LS AMC	3/25/11	4/1/11
	Barcelona	1/08	3/10/11		Daegu CGV	3/31/11	4/1/11		Newport AMC	3/25/11	4/1/11
	Bradford	2/14/09	3/10/11		Daegun CGV	3/31/11	4/1/11		Noblesville GQT	3/25/11	4/1/11
	Budapest CC	10/10	8/1/11		Dallas AMC	3/25/11	4/1/11		Novosibirsk CP	3/31/11	4/1/11
	Cincinnati MC	9/16/09	7/31/11		Dallas Cmk	3/25/11	4/1/11		Odessa KT	3/31/11	4/1/11
	Duluth	9/17/10	3/10/11		Danvers AMC	3/25/11	4/1/11		Oklahoma City AMC	3/25/11	4/1/11
	Madrid	1/08	3/10/11		Davenport RMP	3/25/11	4/1/11		Olathe AMC	3/25/11	4/1/11
	Melbourne MV	2/1/11	11/30/11		Deer Park Reg	3/25/11	4/1/11		Oldsmar AMC	3/25/11	4/1/11
	Milwaukee	12/10	5/1/11		Denver CC Reg	3/25/11	4/1/11		Omaha AMC	3/25/11	4/1/11
	Penrith	9/1/10	5/31/11		Destin RMP	3/25/11	4/1/11		Ontario Reg	3/25/11	4/1/11
	Reno Fleisch	9/10	6/1/11		Dickson City GE	3/25/11	4/1/11		Orange AMC	3/25/11	4/1/11
	Richmond SMV	11/1/09	5/31/11		Doha VSM	3/24/11	4/1/11		Orange Park AMC	3/25/11	4/1/11
	Saint Paul SMM	2/23/11			Dublin Reg	3/25/11	4/1/11		Oriando AMC	3/25/11	4/1/11
	Tampa Cha I	3/25/10	3/10/11		Eden Prairie AMC	3/25/11	4/1/11		Oriando P Reg	3/25/11	4/1/11
ND	New Delhi ICC				Edina AMC	3/25/11	4/1/11		Oriando WL Reg	3/25/11	4/1/11
Niagara	Niagara Can DCI	7/1/86			Edmonton Cpx	3/25/11	4/1/11		Paramus AMC	3/25/11	4/1/11
	Niagara NY DCI	5/1/07			Eindhoven PN	3/24/11	4/1/11		Paris DV PN	3/30/11	4/1/11
OMATS	Gatineau	2/26/11			El Dorado Hills Reg	3/25/11	4/1/11		Paris Ivry PN	3/30/11	4/1/11
OW3D	Bristol	4/1/10	3/10/11		Elizabeth AMC	3/25/11	4/1/11		Pensacola RMP	3/25/11	4/1/11
Ozarks	Branson	1/33	12/1/11		Emeryville AMC	3/25/11	4/1/11		Perrin	3/31/11	4/1/11
Pulse	Dulu	2/1/11	1/31/12		Escondido Reg	3/25/11	4/1/11		Perth HCL	3/24/11	4/1/11
	Paris Geo	10/1/10	3/31/11		Eugene Reg	3/25/11	4/1/11		Philadelphia AMC	3/25/11	4/1/11
QuantQue	Louisville SC	1/24/11	5/23/11		Evansville Sho	3/25/11	4/1/11		Phoenix DR AMC	3/25/11	4/1/11
RATW	Lucerne	11/10	12/1/11		Fairbanks Reg	3/25/11	4/1/11		Phoenix DV AMC	3/25/11	4/1/11
Rheged	Penrith	7/1/00			Fairfield Reg	3/25/11	4/1/11		Plainville AMC	3/25/11	4/1/11
SammyAdv	Copenhagen	12/3/10	12/2/11		Fitchburg AMC	3/25/11	4/1/11		Port Chester AMC	3/25/11	4/1/11
	Paris Geo	12/2/10	12/11/11		Fort Myers Reg	3/25/11	4/1/11		Portage GGT	3/25/11	4/1/11
SeaMonst	Lucerne	3/4/10	3/31/11		Fort Wayne RMP	3/25/11	4/1/11		Providence NA	3/25/11	4/1/11
SeaRex	Amneville	2/23/11	12/1/11		Fresno Reg	3/25/11	4/1/11		Pusan CGV	3/31/11	4/1/11
	Boston NEA	5/28/10	12/31/11		Frisco AMC	3/25/11	4/1/11		Randolph NA	3/25/11	4/1/11
	Copenhagen	2/11/11	12/1/11		Garland AMC	3/25/11	4/1/11		Reading JF	3/25/11	4/1/11
	Garza Garcia	12/2/10	12/31/11		Glendale AMC	3/25/11	4/1/11		Reading RCT	3/25/11	4/1/11
	Hartford CSC	12/18/10	12/1/11		Gloucester Cpx	3/25/11	4/1/11		Richmond Cpx	3/25/11	4/1/11
	Houston MNS	1/7/11	12/1/11		Grand Blanc NCG	3/25/11	4/1/11		Riverside AMC	3/25/11	4/1/11
	Huntsville	3/25/11	12/31/11		Grand Rapids Cel	3/25/11	4/1/11		Rochester Cmk	3/25/11	4/1/11
	Indianapolis Imx	2/1/11	12/1/11		Graz CX	3/31/11	4/1/11		Rockaway AMC	3/25/11	4/1/11
	Katowice CC	2/1/11	12/1/11		Guadalajara Cpl	3/25/11	4/1/11		Roseville AMC	3/25/11	4/1/11
	Kiev KT	9/23/10	3/31/11		Guatemala City Alb	3/31/11	4/1/11		Rotterdam PN	3/24/11	4/1/11
	Krakow CC	2/1/11	12/1/11		Gwangju CGV	3/31/11	4/1/11		Rouen PN	3/30/11	4/1/11
	Kuwait SCK	2/18/11	12/1/11		Halifax	3/25/11	4/1/11		Rowland Heights AMC	3/25/11	4/1/11
	Lehi	5/28/10	12/31/11		Hamilton AMC	3/25/11	4/1/11		Saco Zya	3/25/11	4/1/11
	Lodz CC	2/1/11	12/1/11		Hampton AMC	3/25/11	4/1/11		Sacramento Imx	3/25/11	4/1/11
	Mexico City Pap	2/4/11	12/1/11		Harahan AMC	3/25/11	4/1/11		Saint Louis Weh	3/25/11	4/1/11
	Moscow BD KS	9/23/10	3/31/11		Hazelwood Reg	3/25/11	4/1/11		Saint Petersburg FK	3/31/11	4/1/11
	Moscow DL KS	9/23/10	3/31/11		Henderson Reg	3/25/11	4/1/11		Saint Petersburg Kar	3/31/11	4/1/11
	Moscow Nes	9/23/10	3/31/11		Highlands Ranch AMC	3/25/11	4/1/11		Saint Petersburg KS	3/31/11	4/1/11
	Myrtle Beach DCI	6/9/10	3/10/11		Hodgkins AMC	3/25/11	4/1/11		Saint Petersburg Muv	3/25/11	4/1/11
	New York AMNH	1/19/11	12/1/11		Homestead AMC	3/25/11	4/1/11		Salt Lake City Clark	3/25/11	4/1/11
	Odessa KT	9/23/10	3/31/11		Hong Kong IS UA	3/31/11	4/1/11		San Antonio San	3/25/11	4/1/11
	Paris Geo	2/1/11	12/1/11		Hong Kong MB UA	3/31/11	4/1/11		San Diego MV AMC	3/25/11	4/1/11
	Perrin	9/23/10	3/31/11		Honolulu Reg	3/25/11	4/1/11		San Diego PP AMC	3/25/11	4/1/11
	Portland OMSI	1/5/11	12/1/11		Hooksett Zya	3/25/11	4/1/11		San Diego Reg	3/25/11	4/1/11
	Poznan CC	2/11/11	12/1/11		Hoover RMP	3/25/11	4/1/11		San Francisco AMC	3/25/11	4/1/11
	Prague CC I	2/17/11	12/1/11		Houston GP AMC	3/25/11	4/1/11		San Jose AMC	3/25/11	4/1/11
	Saint Louis SC	1/14/11			Houston Reg	3/25/11	4/1/11		San Jose Rep	3/25/11	4/1/11
	Saint Petersburg KSI	9/23/10	3/31/11		Hyderabad	3/25/11	4/1/11				

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	South Gate Reg	3/25/11	4/11		Davenport Put	2/18/11					
	South Jordan LHM	3/25/11	4/11		Des Moines	2/23/11					
	South Miami AMC	3/25/11	4/11		Gatineau	3/1/11					
	Spokane AMC	3/25/11	4/11		Labège PN	2/2/11	3/10/11				
	Springdale NA	3/25/11	4/11		Lyon PN	2/2/11	3/10/11				
	Sterling Hts AMC	3/25/11	4/11		Norwalk	2/18/11					
	Stockton Reg	3/25/11	4/11		Paris DV PN	2/2/11	3/10/11				
	Stony Brook AMC	3/25/11	4/11		Paris Ivry PN	2/2/11	3/10/11				
	Sugar Land AMC	3/25/11	4/11		Rouen PN	2/2/11	3/10/11				
	Sunrise Reg	3/25/11	4/11		Victoria DCI	3/4/11					
	Sydney HCL	3/24/11	4/11		Winnipeg	2/11/11					
	Sydney WBS	3/24/11	4/11		Vancouver TWS	9/16/10	8/11				
	Taipei Mir	3/31/11	4/11	TTL	Hampton VASC	3/4/11					
	Taipei Vie	3/31/11	4/11	UnderSea	Saint Augustine	1/29/11					
	Tallahassee AMC	3/25/11	4/11		Salt Lake City Clark	2/23/11					
	Tampa AMC	3/25/11	4/11		Syracuse	2/2/11					
	Tarentum Cmk	3/25/11	4/11	UWT3D	Beijing CSTM 3D	10/15/10	10/11				
	Temecula Reg	3/25/11	4/11		Berlin CS	6/3/10	6/11				
	Tempe Har	3/25/11	4/11		Chattanooga TA	10/27/10	10/11				
	Tigard Reg	3/25/11	4/11		Davenport Put	2/28/11	8/30/11				
	Toluca Cpl	3/25/11	4/11		Dongguan STM	3/1/11	2/12				
	Tomball San	3/25/11	4/11		Edmonton TWS	2/15/11	10/9/11				
	Toronto AMC	3/25/11	4/11		Fort Lauderdale	2/1/11	3/10/12				
	Torrance AMC	3/25/11	4/11		Gatineau	1/15/11	7/1/11				
	Tucson AMC	3/25/11	4/11		Leon Exp	3/1/11	12/1/11				
	Tukwila AMC	3/25/11	4/11		Lucerne	6/17/10	6/30/11				
	Tulsa AMC	3/25/11	4/11		Montreal SC	6/30/10	3/1/11				
	Tuscaloosa Cob	3/25/11	4/11		Moscow Nes	9/1/10	7/11				
	Ufa CP	3/31/11	4/11		Orlando SC	6/19/10	3/31/11				
	Valencia Reg	3/25/11	4/11		Paris Geo	8/31/10	3/18/11				
	Vienna CX	3/31/11	4/11		Phoenix ASC	9/5/11					
	Virginia Beach AMC	3/25/11	4/11		Quebec	1/21/11	10/21/11				
	Voronezh CP	3/31/11	4/11		Raleigh	2/1/11	11/30/11				
	Wauwatosa AMC	3/25/11	4/11		Saint Augustine	1/29/11	1/25/12				
	West Nyack Imx	3/25/11	4/11		San Diego RHF	2/25/10	4/15/11				
	West Palm Beach Muv	3/25/11	4/11		Seattle PSC 2	1/14/11	4/14/11				
	Westbury Reg	3/25/11	4/11		Shenyang SC	3/31/11	6/30/11				
	Westlake Reg	3/25/11	4/11		Singapore DC	2/17/11	5/17/11				
	Westminster Orc AMC	3/25/11	4/11		Tijana	7/22/10					
	Westminster Pro AMC	3/25/11	4/11		Richmond SMV	5/1/10	4/11				
	Whitby AMC	3/25/11	4/11	VanGogh	VOTDS	8/1/10	7/30/11				
	White Plains NA	3/25/11	4/11	Vulcania	Vulcania	2/22/02					
	Wichita WT	3/25/11	4/11	WATE	Katoomba	6/1/97					
	Williamsville Reg	3/25/11	4/11	Whales	Norwalk	3/4/11	5/26/11				
	Woodbridge AMC	3/25/11	4/11	WildOcea	Barcelona	10/09	6/11				
	Woodbridge Cpx	3/25/11	4/11		Birmingham AL	9/23/10	4/11				
	Woodland Hills AMC	3/25/11	4/11		Bradford	5/7/10	5/1/11				
	Woodridge Cmk	3/25/11	4/11		Budapest CC	2/1/11	8/31/11				
	Yekaterinburg CP	3/31/11	4/11		Cairo EMA	9/10	8/11				
	Ypsilanti RMP	3/25/11	4/11		Charleston CCAS	2/17/11	3/27/11				
	Indianapolis Imx	8/1/10	7/11		Des Moines	1/19/11	1/12				
	Albany GA	3/18/11	12/11		Edmonton TWS	2/09	3/10/11				
	Austin	3/18/11	12/11		Erie	11/15/10	4/30/11				
	Birmingham AL	3/18/11	12/11		Galveston	6/17/09	5/11				
	Boston MOS	3/18/11	12/11		Indianapolis Imx	9/17/10	3/10/11				
	Branson	3/18/11	12/11		Kansas City Sci	2/1/11	8/31/11				
	Charlotte DP	3/18/11	12/11		Karlshamn	5/10	3/10/11				
	Chicago MSI	3/18/11	12/11		London SM	10/27/10	11/1/11				
	Cincinnati MC	3/18/11	12/11		Madrid	10/09	6/11				
	Cleveland	3/18/11	12/11		Mexicali	2/1/11	6/30/11				
	Des Moines	3/18/11	12/11		Mobile	10/6/10	4/11				
	Fort Worth	3/18/11	12/11		Regina	2/15/11	10/11				
	Garden City	3/18/11	12/11		Reno Fleisch	2/1/11	8/31/11				
	Hutchinson	3/18/11	12/11		Sioux Falls	9/10	3/10/11				
	Jersey City	3/18/11	12/11		Tampa Cha I	3/25/10	3/10/11				
	Lubbock	3/18/11	12/11		Valencia Spn	9/09	4/11				
	Milwaukee	3/22/11	12/11		Virginia Beach AMSC	1/12/11	8/11				
	Philadelphia FI	3/18/11	12/11	WillDream	Baltimore MSC	3/4/11					
	Pittsburgh CSC	3/25/11	12/11		Bradford	2/9/11					
	Saint Louis SC	3/18/11	12/11		Denver MNS	2/23/11					
	San Diego RHF	3/18/11	12/11		Houston MNS	3/23/11					
	Tampa MOSI	3/18/11	12/11	WS3D	La Coruna	10/25/10	10/24/11				
	Toronto OSC	3/18/11	12/11	WTR3D	Lehi	10/1/10	12/31/11				
	Washington NASM	7/1/76		ZionCany	Zion	7/1/08					
	Boston NEA	2/18/11									
	Columbus GA	3/2/11									

March 2011 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	Mummies	9/10	3/10/11		MNM	3/10/11	3/10/11		Mummies	1/08	3/10/11
Al Khobar	AlienAdv	7/5/10	7/4/11		SuckPunc	3/31/11	4/11		WildOcea	10/09	6/11
Albany GA	TA	3/18/11	12/11	Athens Eug	CRA	3/10/10	3/10/11	Batavia GQT	IANF	2/18/11	3/10/11
Albany Reg	IANF	2/23/11	3/24/11	Atlanta FMNH	Animalop	10/9/10	6/1/11		MNM	3/1/11	3/25/11
	MNM	3/11/11	3/25/11		Arabia3D	3/17/10	3/10/11		MOTGL	1/14/11	1/13/12
	SuckPunc	3/25/11	4/11	Atlanta Reg	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
Alexandria AMC	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11	Baton Rouge RMP	MNM	3/11/11	3/25/11
	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
Alhambra Reg	SuckPunc	3/25/11	4/11	Atlantic City	IANF	2/18/11	3/10/11	Beavercreek RMP	IANF	2/18/11	3/10/11
	IANF	2/23/11	3/10/11		SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11
	MNM	3/11/11	3/25/11	Auburn Hills AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
Aliso Viejo Reg	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	Beijing CBD Wan	IANF	2/18/11	3/10/11
	IANF	2/23/11	3/10/11		SuckPunc	3/25/11	4/11	Beijing CSTM 3D	UWT3D	10/15/10	10/11
	MNM	3/11/11	3/25/11	Augusta Reg	IANF	2/18/11	3/10/11	Beijing Shi Wan	IANF	2/18/11	3/10/11
Altamonte AMC	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	Beijing UME	IANF	2/18/11	3/10/11
	IANF	2/18/11	3/10/11	Austin	SuckPunc	3/25/11	4/11	Bellevue LSC	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
Amarillo Reg	SuckPunc	3/25/11	4/11		LOF	9/15/10	9/10/11		SuckPunc	3/25/11	4/11
	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	Bensalem AMC	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11	Aventura AMC	TA	3/18/11	12/11		MNA	3/1/11	3/25/11
Amneville	SeaRex	2/23/11	12/11		IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
Amsterdam PN	IANF	3/11	3/10/11		MNM	3/11/11	3/25/11	Berlin CS	D&W3D	3/13/08	3/10/11
	SuckPunc	3/24/11	4/11		SuckPunc	3/25/11	4/11		HauNCast	4/5/01	
Anchorage Reg	IANF	2/23/11	3/10/11	Baltimore AMC	IANF	2/18/11	3/10/11		UWT3D	6/3/10	6/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11	Birmingham AL	TA	3/18/11	12/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		WildOcea	9/29/10	4/11
Apple Valley Imx	IANF	2/18/11	3/10/11	Baltimore MSC	Extreme	1/4/11	6/30/11	Birmingham UK	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11		GCA	8/4/10	7/11	Bogota Mal	MTTM	3/1/11	2/12
	IANF	2/23/11	3/10/11		JTM	3/8/11	9/11	Bogota PA	IANF	2/18/11	3/10/11
Arcadia AMC	IANF	2/18/11	3/10/11		MJTTM	1/1/11	3/6/11		MNM	3/11	4/11
	MNM	3/11/11	3/25/11	Bangkok Par Maj	WillDream	3/4/11		Boise Reg	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11		IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
Arlington AMC	IANF	2/18/11	3/10/11		SuckPunc	3/24/11	4/11		SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11	Bangkok Pin Maj	SuckPunc	3/24/11	4/11	Bossier Reg	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11	Bangkok Rat Maj	SuckPunc	3/24/11	4/11		MNM	3/1/11	3/25/11
Astana KP	IANF	2/18/11	3/10/11	Barcelona	D&W3D	12/16/09	3/31/11		SuckPunc	3/25/11	4/11

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Boston AMC	IANF MNM SuckPunc	2/18/11 3/1/11 3/25/11	3/10/11 3/25/11 4/1	Dallas AMC	IANF MNM SuckPunc	2/18/11 3/1/11 3/25/11	3/10/11 3/25/11 4/1	OMATS TronLeg	2/26/11 3/1/11		
Boston MOS	MOTGL TA	1/1/11 3/18/11	6/1/11 12/11	Dallas Cmk	SuckPunc MNM	3/11/11 3/25/11	4/1 3/25/11	Glasgow Glendale AMC	UVT3D FMTTM IANF	1/15/11 6/6/09 2/18/11	7/1/11 5/31/11 3/10/11
Boston NEA	SeaRex	5/28/10	12/31/11	Dallas MNS	Bugs	11/24/10	6/11	Gloucester Cpx	MNM SuckPunc	3/11/11 3/25/11	3/25/11 4/1
Bradford	TronLeg DinoAliv Hubble3D	2/18/11 1/6/09 2/23/11	6/11	Danvers AMC	IANF MNM SuckPunc	2/18/11 3/11/11 3/25/11	3/10/11 3/25/11 4/1	Grand Blanc NCG	IANF SuckPunc	2/18/11 3/25/11	3/10/11 4/1
Brandon AMC	JTM Mummies WildOcea WilDream	9/2/09 2/14/09 5/7/10 2/9/11	3/10/11 3/10/11 5/1/11	Davenport Put	TronLeg UVT3D	2/18/11 2/28/11	3/10/11 8/30/11	Grand Canyon DCI	GC	11/1/99	12/11
Branson	IANF MNM SuckPunc	2/18/11 3/11/11 3/25/11	3/10/11 3/25/11 4/1	Davenport RMP	IANF MNM SuckPunc	2/18/11 3/11/11 3/25/11	3/10/11 3/25/11 4/1	Grand Rapids Cel	IANF SuckPunc	2/18/11 3/25/11	3/10/11 4/1
Bremen Cxx	Arabia3D	3/17/11		Dayton	FightPil	12/3/04	5/11	Graz CX	IANF	2/18/11	3/10/11
Bremen CXX	MOTGL	3/17/11		Dearborn	BP HD	3/16/11 3/16/11	6/12/10	Greenwich Ode	SuckPunc	3/31/11	4/1
Bristol	Ozarks	1/9/3	12/11	Deer Park Reg	IANF LOF	2/18/11 10/13/10	3/10/11 10/11	Guadalajara Cpl	IANF MNM	2/18/11 3/1	3/10/11 4/1
Brooklyn SB Reg	TA	3/18/11	12/11	Denver CC Reg	MNM IANF	3/11/11 2/18/11	3/25/11 3/10/11	Guangzhou Wan	SuckPunc	3/25/11	4/1
Bucharest CC	IANF	2/18/11	3/10/11	Denver MNS	IANF	2/18/11	3/10/11	Guatemala City Alb	IANF	2/18/11	3/10/11
Budapest CC	SuckPunc	3/25/11	4/1	Des Moines	MNM SuckPunc	3/11/11 3/25/11	4/1 3/25/11	Hampton AMC	MNM SuckPunc	3/10/11 3/31/11	3/10/11 4/1
Buenos Aires NA	MNM	3/10/11	3/10/11	Destin RMP	TronLeg WildOcea	2/23/11 1/19/11	12/11 1/2	Hampton VASC	IANF MNM	2/18/11 3/11/11	3/10/11 3/25/11
Buford Reg	Mummies	10/10	9/11	Detroit SC	IANF	2/18/11	3/10/11	Hangzhou Bro	IANF	2/18/11	3/10/11
Burbank AMC	Sharks3D	4/22/10	12/11	Dickson City GE	IANF	2/18/11	3/10/11	Hangzhou UME	IANF	2/18/11	3/10/11
Cairo EMA	WildOcea	2/1/11	8/31/11	Doha VSM	MOTGL	7/31/08	7/31/11	Harahan AMC	IANF	2/18/11	3/10/11
Calgary Cpx	IANF	2/18/11	3/10/11	Dollywood	MNM	2/18/11	3/10/11	Harrisburg	MNM	3/11/11	3/25/11
Calgary TWS	SuckPunc	3/25/11	4/1	Dongguan STM	SuckPunc	3/25/11	4/1	Hartberg	SuckPunc	3/25/11	4/1
Camarillo Reg	Animalop	10/31/09	10/11	Dublin Reg	HeartSon	3/31/10	12/31/11	Hartford CSC	LOF	10/15/10	3/25/11
Cardiff Ode	Bugs	9/12/10	7/11	Duluth	LOF	1/1/11	1/12	Hazelwood Reg	Sharks3D	4/22/10	12/11
Cary Reg	IANF	2/18/11	3/10/11	Eden Prairie AMC	UVT3D	3/1/11	2/12		LOF	7/8/10	7/9/11
Cathedral City	MNM	3/11/11	3/25/11	Edina AMC	IANF	2/18/11	3/10/11		SeaRex	12/18/10	12/11
Cebu SM	SuckPunc	3/25/11	4/1	Edmonton Cpx	SuckPunc	3/25/11	4/1		IANF	2/18/11	3/10/11
Chandigarh	IANF	2/18/11	3/10/11	Edmonton TWS	DinoAliv	11/26/09	3/6/11		MNM	3/11/11	3/25/11
Changchun Wan	MOTGL	12/10/04	5/11	Eilat Epic	Mummies	9/17/10	3/10/11		SuckPunc	3/25/11	4/1
Changsha Wan	LOF	6/11/10	6/9/11	Einidhoven PN	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11
Chantilly	GCA	11/12/10	3/11/11	El Dorado Hills Reg	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11
Charleston CCAS	WildOcea	2/17/11	3/27/11	Elizabeth AMC	SuckPunc	3/25/11	4/1		SuckPunc	3/25/11	4/1
Charleston SEC	IANF	2/18/11	3/10/11	Emeryville AMC	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11
Charlotte DP	MNM	3/11/11	3/25/11	Erie	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11
Charlotte Reg	SuckPunc	3/25/11	4/1	Escondido Reg	SuckPunc	3/25/11	4/1		SuckPunc	3/25/11	4/1
Chattanooga RMP	UVT3D	10/27/10	10/11	Eugene Reg	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11
Chattanooga TA	IANF	2/18/11	3/10/11	Evansville Sho	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11
Cherry Hill AMC	MNM	3/11/11	3/25/11	Fairbanks Reg	SuckPunc	3/25/11	4/1		SuckPunc	3/25/11	4/1
Chicago Imx	SuckPunc	3/25/11	4/1	Fairfield Reg	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11
Chicago MSI	DinoAliv	9/16/10	8/30/11	Fitchburg AMC	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/1
Chongqing Lum	IANF	2/18/11	3/10/11	Fort Lauderdale	SuckPunc	3/25/11	4/1		IANF	2/18/11	3/10/11
Chongqing STM	SU	12/20/10	12/19/11	Fort Myers Reg	AfricaAdv	1/18/08	12/11		MNM	3/11/11	3/25/11
Cincinnati MC	MOTGL	7/14/10	6/30/11	Fort Wayne RMP	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/1
Cleveland	Mummies	9/16/09	7/31/11	Fort Worth	UVT3D	2/11/11	3/10/12		SeaRex	2/11/11	12/11
Col Springs Cmk	TA	3/18/11	12/11	Fresno Reg	IANF	2/18/11	3/10/11		SupeSpee	8/1/10	7/11
Columbia AMC	IANF	2/18/11	3/10/11	Frisco AMC	MNM	3/11/11	3/25/11		WildOcea	9/17/10	3/10/11
Columbus COSI	IANF	2/18/11	3/10/11	Galveston	SuckPunc	3/25/11	4/1		IANF	2/18/11	3/10/11
Columbus ETC AMC	SuckPunc	3/25/11	4/1	Garden City	LOF	11/13/10	5/29/11		MNM	3/1	4/1
Columbus GA	FightPil	6/9/10	8/11	Garland AMC	WildOcea	6/17/09	5/11		SuckPunc	3/25/11	4/1
Columbus LTC AMC	HPDH1	2/2/11		Garza Garcia	LOF	6/18/10	6/18/11		IANF	2/18/11	3/10/11
Concord AMC	TronLeg	3/2/11		Gateshead Ode	TA	3/18/11	12/11		IANF	2/18/11	3/10/11
Copenhagen	IANF	2/18/11	3/10/11	Gatineau	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/1
Corpus Christi	MNM	3/11/11	3/25/11		Animalop	1/4/11	4/7/11		WildOcea	2/1/11	8/31/11
Council Bluffs AMC	SuckPunc	3/25/11	4/1		FMTTM	2/26/11			LOF	1/10/11	7/1/11
Covina AMC	LOF	10/15/10	8/15/11								
Cupertino AMC	SammyAdv	12/3/10	12/2/11								
Curitiba	SeaRex	2/11/11	12/11								
Daegu CGV	FightPil	2/3/05	5/1								
Daejeon CGV	LOF	3/1/11	3/1/12								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kaohsiung Vie	SuckPunc	3/31/11	4/11	Manchester Ode	IANF	2/18/11	3/10/11	Everest	10/22/10	3/3/11	
Karlshamn	WildOcea	5/10	3/10/11	Manchester RMP	IANF	2/18/11	3/10/11	IOTS	10/22/10	3/3/11	
Katoomba	WATE	6/1/97			MNM	3/11/11	3/25/11	TronLeg	2/18/11		5/26/11
Katowice CC	IANF	2/18/11	3/25/11	Manila MOA SM	SuckPunc	3/25/11	4/11	Whales	3/4/11		3/10/11
	MNM	3/11/11			IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
	SeaRex	2/11/11	12/11		SuckPunc	3/25/11	4/11	IANF	2/18/11		3/10/11
Kenner	VOTDS	8/1/10	7/30/11	Manila NE SM	IANF	2/18/11	3/10/11	MNM	3/10/11		3/10/11
Kennesaw AMC	IANF	2/18/11	3/10/11	Maple Grove AMC	IANF	2/18/11	3/10/11	SuckPunc	3/31/11		4/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	AfricAdv	1/1/10	6/14/11	
	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	IANF	2/18/11		3/10/11
	MNM	3/11/11	3/25/11	McLean AMC	IANF	2/18/11	3/10/11	MNM	3/10/11		3/10/11
Kiev KT	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	SeaRex	9/23/10	3/31/11	
	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	SuckPunc	3/31/11		4/11
	MNM	3/10/11	3/10/11	McMinnville	FightPil	3/21/07	1/12	IANF	2/18/11		3/10/11
	SeaRex	9/23/10	3/31/11		LOF	7/7/10	6/18/11	MNM	3/11/11		3/25/11
	SuckPunc	3/31/11	4/11	Melbourne HCL	IANF	2/18/11	3/10/11	SuckPunc	3/25/11		4/11
King of Prussia Reg	IANF	2/18/11	3/10/11		SuckPunc	3/24/11	4/11	Extreme	8/25/10	8/11	
	SuckPunc	3/25/11	4/11	Melbourne MV	DinoAliv	1/6/10	3/10/11	FightPil	12/15/09	5/11	
Kingston Ode	IANF	2/18/11	3/10/11		Mummies	2/1/11	11/30/11	LOF	3/11/12		3/11/12
Knoxville Reg	IANF	2/18/11	3/10/11		SuckPunc	3/24/11	4/11	IANF	2/18/11		3/10/11
	MNM	3/11/11	3/25/11	Memphis Pink	LOF	3/5/11	11/1/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11	Merritt Island Cob	SuckPunc	3/25/11	4/11	SuckPunc	3/25/11		4/11
Krakow CC	IANF	2/18/11	3/10/11	Mesa DT	IANF	2/18/11	3/10/11	Oldsmar AMC	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11	MNM	3/11/11		3/25/11
	SeaRex	2/11/11	12/11		SuckPunc	3/25/11	4/11	SuckPunc	3/25/11		4/11
Kunming Bro	IANF	2/18/11	3/10/11	Mesquite AMC	IANF	2/18/11	3/10/11	Omaha AMC	IANF	2/18/11	3/10/11
Kuwait 360	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11	MNM	3/11/11		3/25/11
Kuwait SCK	Arabia3D	5/25/10			SuckPunc	3/25/11	4/11	SuckPunc	3/25/11		4/11
	LOF	11/16/10	11/16/11	Methuen AMC	IANF	2/18/11	3/10/11	Ontario Reg	IANF	2/18/11	3/10/11
	SeaRex	2/18/11	12/11		MNM	3/11/11	3/25/11	MNM	3/11/11		3/25/11
La Coruna	SOSPI	10/25/10	10/24/11		SuckPunc	3/25/11	4/11	SuckPunc	3/25/11		4/11
	WS3D	10/25/10	10/24/11	Mexicali	MTTM	9/3/10	3/3/11	IANF	2/18/11		3/10/11
Labège PN	SuckPunc	3/30/11	4/11		WildOcea	2/1/11	6/30/11	MNM	3/11/11		3/25/11
	TronLeg	2/2/11	3/10/11	Mexico City Pap	LOF	9/18/10	6/18/11	SuckPunc	3/25/11		4/11
	IANF	2/18/11	3/10/11		SeaRex	2/4/11	12/11	IANF	2/18/11		3/10/11
Lacey Reg	MNM	3/11/11	3/25/11	Mexico City Per Cpl	IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11		MNM	3/11	4/11	SuckPunc	3/25/11		4/11
Lakeland Cob	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	Orlando AMC	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11	Mexico City Uni Cpl	MNM	3/11	4/11	SuckPunc	3/25/11		4/11
	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	Orlando P Reg	IANF	2/18/11	3/10/11
Langley Cpx	MNM	3/11/11	3/25/11	Midlothian Reg	IANF	2/18/11	3/10/11	SuckPunc	3/25/11		4/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	Sharks3D	9/19/09	3/10/11	
	IANF	2/18/11	3/10/11	Milford RMP	SuckPunc	3/25/11	4/11	UWT3D	6/19/10	3/31/11	
Lansing Cel	MNM	3/11/11	3/25/11		IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	MNM	3/11/11		3/25/11
Las Vegas AS Reg	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	SuckPunc	3/25/11		4/11
	MNM	3/11/11	3/25/11	Milwaukee	Bugs	9/14/10	6/11/11	Pulse	2/1/11	1/31/12	
	SuckPunc	3/25/11	4/11		Mummies	12/10	5/11	IANF	2/18/11		3/10/11
Las Vegas Bre	IANF	2/18/11	3/10/11		TA	3/22/11	12/11	MNM	3/11/11		3/25/11
	MNM	3/11/11	3/25/11	Mississauga AMC	IANF	2/18/11	3/10/11	SuckPunc	3/25/11		4/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	SuckPunc	3/30/11		4/11
Las Vegas RR Reg	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	TronLeg	2/2/11		3/10/11
	MNM	3/11/11	3/25/11	Mississauga Cpx	IANF	2/18/11	3/10/11	India	2/1/11		
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Pulse	10/1/10	3/31/11	
Leawood AMC	IANF	2/18/11	3/10/11	Mobile	Bugs	1/15/11	5/27/11	SammyAdv	12/12/10	12/11/11	
	MNM	3/11/11	3/25/11		WildOcea	10/6/10	4/11	SeaRex	2/1/11	12/11	
	SuckPunc	3/25/11	4/11	Monterrey Cpl	IANF	2/18/11	3/10/11	UWT3D	8/31/10	3/18/11	
Lehi	SeaRex	5/28/10	12/31/11		MNM	3/11	4/11	SuckPunc	3/30/11		4/11
	WTR3D	10/1/10	12/31/11		SuckPunc	3/25/11	4/11	TronLeg	2/2/11		3/10/11
Leon Exp	LOF	12/1/10	5/1/11	Montreal Cpx	IANF	2/18/11	3/10/11	Animalop	1/1/11	8/1/11	
	UWT3D	3/1/11	12/1/11	Montreal SC	UWT3D	6/30/10	3/1/11	D&W3D	7/17/10	3/31/11	
Lincolnshire Reg	IANF	2/18/11	3/10/11	Morrow AMC	IANF	2/18/11	3/10/11	FMTTM	7/19/09	3/31/11	
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11	Mummies	9/1/10	5/31/11	
	SuckPunc	3/25/11	4/11	Moscow BD KS	SuckPunc	3/25/11	4/11	Rheged	7/1/00		
	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11	FightPil	4/11/07	5/11	
	MNM	3/11/11	3/25/11		MNM	3/10/11	3/10/11	MOR	11/8/06		
	SuckPunc	3/25/11	4/11		SeaRex	9/23/10	3/31/11	MNM	3/11/11		3/25/11
Little Rock DT	IANF	2/18/11	3/10/11		SuckPunc	3/31/11	4/11	SuckPunc	3/25/11		4/11
	MNM	3/11/11	3/25/11	Moscow DL KS	IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
	SuckPunc	3/25/11	4/11		MNM	3/10/11	3/10/11	MNM	3/10/11		3/10/11
Liverpool Ode	IANF	2/18/11	3/10/11		SeaRex	9/23/10	3/31/11	SuckPunc	3/31/11		4/11
Livonia AMC	IANF	2/18/11	3/10/11		SuckPunc	3/31/11	4/11	SeaRex	9/23/10	3/31/11	
	MNM	3/11/11	3/25/11	Moscow Kar	IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
	SuckPunc	3/25/11	4/11		MNM	3/10/11	3/10/11	SuckPunc	3/24/11		4/11
Loch Lomond	LOLL	7/24/02			SuckPunc	3/31/11	4/11	Philadelphia AMC	IANF	2/18/11	3/10/11
Lodz CC	IANF	2/18/11	3/10/11	Moscow Khi KS	IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	MNM	3/11/11	3/25/11		MNM	3/10/11	3/10/11	SuckPunc	3/25/11		4/11
	SeaRex	2/11/11	12/11	Moscow Nes	MNM	3/11/11	3/10/11	LOF	3/5/11	8/5/11	
Lombard AMC	IANF	2/18/11	3/10/11		SeaRex	9/23/10	3/31/11	TA	3/18/11	12/11	
	MNM	3/11/11	3/25/11		UWT3D	9/1/10	3/31/11	UWT3D	3/11/11	9/5/11	
	SuckPunc	3/25/11	4/11	Mumbai	IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
London BFI	AfricAdv	9/27/10	9/26/11		SuckPunc	3/25/11	4/11	MNM	3/11/11		3/25/11
	IANF	2/18/11	3/10/11		AIW	2/23/11		SuckPunc	3/25/11		4/11
London SM	LOF	7/14/10	7/12/11	Myrtle Beach DCI	Arabia3D	2/11/11		IANF	2/18/11		3/10/11
	WildOcea	10/27/10	11/1/11		SeaRex	6/9/10	3/10/11	MNM	3/11/11		3/25/11
Long Beach Reg	IANF	2/18/11	3/10/11	Nagoya OT	MOTGL	10/1/10	3/31/11	SuckPunc	3/25/11		4/11
	MNM	3/11/11	3/25/11	Naperville AMC	IANF	2/18/11	3/10/11	Animalop	1/1/10	12/12	
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	TA	3/25/11	12/11	
Los Angeles CC AMC	IANF	2/18/11	3/10/11	Natick JF	SuckPunc	3/25/11	4/11	IANF	2/18/11		3/10/11
	MNM	3/11/11	3/25/11		IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	SuckPunc	3/25/11		4/11
Los Angeles RMP	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	Port Chester AMC	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11	National City AMC	IANF	2/18/11	3/10/11	SuckPunc	3/25/11		4/11
Los Angeles UC AMC	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11	Portage GQT	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11	MNM	3/11/11		3/25/11
	SuckPunc	3/25/11	4/11	New Brunswick AMC	IANF	2/18/11	3/10/11	MOTGL	1/14/11	1/13/12	
Louisville RMP	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11	SuckPunc	3/25/11		4/11
	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11	SeaRex	1/5/11	12/11	
	SuckPunc	3/25/11	4/11	New Delhi ICC	ND			IANF	2/18/11		3/10/11
Louisville SC	Arabia3D	6/12/10	6/11/11	New Rochelle Reg	IANF	2/18/11	3/10/11	MNM	3/11/11		3/25/11
	LOF	1/5/11	7/3/11		SuckPunc	3/25/11	4/11	SeaRex	2/11/11	12/11	
	QuantQue	1/24/11	5/23/11	New York 34 AMC	IANF	2/18/11	3/10/11	MNM	3/11		4/11
	Sharks3D	3/18/11	12/11		MNM	3/11/11	3/25/11	SeaRex	2/17/11	12/11	
Lubbock	LOF	11/19/10	6/19/11		SuckPunc	3/25/11	4/11	IANF	2/18/11		3/10/11
	TA	3/18/11	12/11	New York AMNH	SeaRex	1/11/11	12/11	MNM	3/11/11		3/25/11
Lucerne	AfricAdv	9/15/09	7/30/11		SeaRex	1/19/11		SuckPunc	3/25/11		4/11
	Animalop	6/1/10		New York Emp AMC	IANF	2/18/11	3/10/11	IANF	2/18/11		3/10/11
	LOF	9/16/10	4/16/11	New York KB AMC	IANF	2/18/11	3/10/11	SuckPunc	3/31/11		4/11
	RATW	1/1/10	12/11								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Regina	SuckPunc	3/25/11	4/11	Shanghai PC	IANF	2/18/11	3/10/11	Toronto Cpx	SuckPunc	3/25/11	4/11
	DinoAliv	11/19/10	10/11	Shanghai Ste	IANF	2/18/11	3/10/11	Toronto OSC	IANF	2/18/11	3/10/11
Renfrew Ode	WildOcea	2/15/11	10/11	Shanghai Wan	IANF	2/18/11	3/10/11		LOF	9/24/10	3/29/11
Reno Fleisch	IANF	2/18/11	3/10/11	Shari	FSOS				TA	3/18/11	12/11
	Mummies	9/10	6/11	Shenyang SC	UWT3D	3/31/11	6/30/11	Torrance AMC	IANF	2/18/11	3/10/11
	WildOcea	2/11/11	8/31/11	Shenzhen UA	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
Richmond Cpx	IANF	2/18/11	3/10/11	Shreveport	Extreme	7/10	4/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		Greece	4/21/10	4/16/11	Tucson AMC	IANF	2/18/11	3/10/11
Richmond SMV	LOF	11/10/10	4/6/11	Silver Spring Reg	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	Mummies	11/10/09	5/31/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
	VanGogh	5/1/10	4/11		SuckPunc	3/25/11	4/11	Tukwila AMC	IANF	2/18/11	3/10/11
Riverside AMC	IANF	2/18/11	3/10/11	Simi Valley Reg	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Tulsa AMC	IANF	2/18/11	3/10/11
Rochester Cmk	IANF	2/18/11	3/10/11	Simpsonville GE	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
Rochester MSC	MOTGL	4/17/10	4/11		MOTGL	2/1/11	1/31/12	Tulsa Cmk	IANF	2/18/11	3/10/11
Rockaway AMC	IANF	2/18/11	3/10/11	Singapore DC	SuckPunc	3/25/11	4/11	Tuscaloosa Cob	MNM	3/11/11	3/25/11
	MNM	3/11/11	3/25/11	Singapore SC	UWT3D	2/17/11	5/17/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		LOF	11/1/10	4/1/11	Ufa CP	IANF	2/18/11	3/10/11
Roseville AMC	IANF	2/18/11	3/10/11		SeaRex	9/1/10	6/30/11		MNM	3/11/11	3/10/11
	MNM	3/11/11	3/25/11	Sioux Falls	CRA	1/4/11	3/31/11		SuckPunc	3/31/11	4/11
	SuckPunc	3/25/11	4/11		Everest	1/4/11	3/31/11	Ufa CP I	SeaRex	9/23/10	3/31/11
Rotterdam PN	IANF	3/11	3/10/11		WildOcea	9/10	3/10/11	Uxbridge Ode	IANF	2/18/11	3/10/11
	SuckPunc	3/24/11	4/11	Skokie AMC	IANF	2/18/11	3/10/11	Valencia Reg	IANF	2/18/11	3/10/11
Rouen PN	SuckPunc	3/30/11	4/11		MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11
	TronLeg	2/2/11	3/10/11		SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11
Rowland Heights AMC	IANF	2/18/11	3/10/11	Sofia CC	IANF	2/18/11	3/10/11	Valencia Spn	Amazon	10/1/10	6/30/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11		Animalop	12/19/09	6/19/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		DinoAliv	9/15/08	6/30/11
Saco Zya	IANF	2/18/11	3/10/11	Sofia CC I	DinoAliv	9/10	8/11		WildOcea	9/09	4/11
	MNM	3/11/11	3/25/11		SOSPI	10/1/10	9/30/11	Vancouver TWS	TTL	9/16/10	8/11
	SuckPunc	3/25/11	4/11	South Barrington AMC	IANF	2/18/11	3/10/11	Victoria DCI	DinoAliv	6/4/10	9/1/11
Sacramento Imx	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11		LOF	11/5/10	5/5/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11		TronLeg	3/4/11	
Saint Augustine	Hubble3D	1/29/11		South Gate Reg	IANF	2/18/11	3/10/11	Vienna CX	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11		SuckPunc	3/31/11	4/11
	SpaceSta	1/29/11			SuckPunc	3/25/11	4/11	Virginia Beach AMC	IANF	2/18/11	3/10/11
	UnderSea	1/29/11		South Jordan LHM	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	UWT3D	1/29/11	1/25/12		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
Saint Augustine I	DinoAliv	9/10	3/10/11		SuckPunc	3/25/11	4/11	Virginia Beach AMSC	WildOcea	1/12/11	8/11
Saint Louis SC	JTM	10/13/10	3/31/11	South Miami AMC	IANF	2/18/11	3/10/11	Voronzh CP	IANF	2/18/11	3/10/11
	LOF	9/22/10	9/30/11		MNM	3/11/11	3/25/11		MNM	3/10/11	3/10/11
	MTTM	10/29/09	6/12	Southampton Ode	SuckPunc	3/25/11	4/11		SuckPunc	3/31/11	4/11
	SeaRex	1/14/11		Speyer Imax	FMSTM	12/18/08	11/11	Vulcania	Vulcania	2/22/02	
Saint Louis Weh	TA	3/18/11	12/11	Spokane AMC	IANF	2/18/11	3/10/11	Warsaw CC	IANF	2/18/11	3/10/11
	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11
	SuckPunc	3/25/11	4/11		SuckPunc	3/25/11	4/11	Washington NASM	SeaRex	2/11/11	12/11
Saint Paul SMM	Arabia3D	3/17/10	3/10/11		SuckPunc	3/25/11	4/11		Hubble3D	3/19/10	3/10/11
	Mummies	2/23/11		Spokane RP	Animalop	6/11/10	6/11		LOF	6/11/10	6/8/11
Saint Petersburg FK	IANF	2/18/11	3/10/11		DinoAliv	7/10	6/11		ToFly	7/1/76	
	SuckPunc	3/10/11	3/10/11	Springdale NA	IANF	2/18/11	3/10/11	Washington NMNH	Arabia3D	2/18/11	3/10/11
	SuckPunc	3/31/11	4/11		MNM	3/11/11	3/25/11	Wauwatosa AMC	IANF	2/18/11	3/10/11
Saint Petersburg Kar	SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11
Saint Petersburg KS	IANF	2/18/11	3/10/11	Sterling Hts AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
	MNM	3/10/11	3/10/11		MNM	3/11/11	3/25/11	West Nyack Imx	IANF	2/18/11	3/10/11
	SuckPunc	3/31/11	4/11	Stockton Reg	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
Saint Petersburg KSI	SeaRex	9/23/10	3/31/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
Saint Petersburg Muv	IANF	2/18/11	3/10/11		SuckPunc	3/11/11	3/25/11	West Palm Beach Muv	IANF	2/18/11	3/10/11
	SuckPunc	3/11/11	3/25/11		IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	SuckPunc	3/25/11	4/11	Stony Brook AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
Salt Lake City Clark	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11	Westbury Reg	SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11	Westlake Reg	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11	Sugar Land AMC	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	UnderSea	2/23/11			MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
Salt Lake City CP I	LOF	1/3/11	6/3/11	Sunrise Reg	SuckPunc	3/25/11	4/11	Westminster Orc AMC	IANF	2/18/11	3/10/11
San Antonio 2D	Alamo				IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
San Antonio 3D	AfricaAdv	2/24/10	3/10/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
	DSW3D	8/13/09	3/10/11		SuckPunc	3/25/11	4/11	Westminster Pro AMC	IANF	2/18/11	3/10/11
	HaunCast	9/1/10	6/30/11	Suzhou SCAC	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	LOF	3/1/11	3/1/12	Sydney HCL	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
	MTTM	2/28/11	6/11		SuckPunc	3/24/11	4/11	Whitby AMC	IANF	2/18/11	3/10/11
	SeaRex	2/18/11	12/11	Sydney WBS	MNM	3/11	4/11		MNM	3/11/11	3/25/11
San Antonio San	IANF	2/18/11	3/10/11		SuckPunc	3/24/11	4/11		SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11	Syracuse	Extreme	10/10	7/11	White Plains NA	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11		Megamind	3/4/11			MNM	3/11/11	3/25/11
San Diego MV AMC	IANF	2/18/11	3/10/11		UnderSea	2/2/11			SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11	Taipei AM	FMSTM	9/6/10	10/11	Wichita WT	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11	Taipei Mir	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
San Diego PP AMC	IANF	2/18/11	3/10/11		SuckPunc	3/31/11	4/11		SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11	Taipei Vie	SuckPunc	3/31/11	4/11	Williamsville Reg	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11	Tallahassee AMC	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
San Diego Reg	IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
	MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11	Wimbledon Ode	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11	Tallahassee CLC	GreeHorn	2/11/11		Winnipeg	TronLeg	2/11/11	
San Diego RHF	TA	3/18/11	12/11		IANF	3/11/11		Woodbridge AMC	IANF	2/18/11	3/10/11
	UWT3D	2/25/10	4/15/11		SeaRex	10/1/10	12/11		MNM	3/11/11	3/25/11
San Francisco AMC	IANF	2/18/11	3/10/11	Tampa AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11	Woodbridge Cpx	IANF	2/18/11	3/10/11
San Jose AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11
	MNM	3/11/11	3/25/11	Tampa Cha I	DinoAliv	3/25/10	3/10/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		Mummies	3/25/10	3/10/11	Woodland Hills AMC	IANF	2/18/11	3/10/11
San Jose Rep	IANF	2/18/11	3/10/11		WildOcea	3/25/10	3/10/11		MNM	3/11/11	3/25/11
	MNM	3/10/11	3/10/11	Tampa MOSI	Arabia3D	10/27/10	10/11		SuckPunc	3/25/11	4/11
	SuckPunc	3/25/11	4/11		Bugs	2/18/11		Woodridge Cmk	IANF	2/18/11	3/10/11
San Simeon DCI	HCBTD	8/17/96			IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11
Sandy LHM	IANF	2/18/11	3/10/11		LOF	7/2/10	5/11	Wuhan Lark	IANF	2/18/11	3/10/11
	MNM	3/11/11	3/25/11		SeaRex	9/3/10	6/11	Wuxi BW	IANF	2/18/11	3/10/11
	SuckPunc	3/25/11	4/11		TA	3/18/11	12/11	Yekaterinburg CP	IANF	2/18/11	3/10/11
Santa Clara AMC	IANF	2/18/11	3/10/11	Tarentum Cmk	IANF	2/18/11	3/10/11		MNM	3/10/11	3/10/11
	MNM	3/11/11	3/25/11		MNM	3/11/11	3/25/11		SuckPunc	3/31/11	4/11
	SuckPunc	3/25/11	4/11	Temecula Reg	SuckPunc	3/25/11	4/11	Ypsilanti RMP	IANF	2/18/11	3/10/11
Sao Paulo	IANF	2/18/11	3/10/11		IANF	2/18/11	3/10/11		MNM	3/11/11	3/25/11
	SuckPunc	3/25/11	4/11		MNM	3/11/11	3/25/11		SuckPunc	3/25/11	4/11
Saratov CP	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11	Zion	SeaRex	5/28/10	12/31/11
	MNM	3/10/11	3/10/11	Tempe Har	IANF	2/18/11	3/10/11		ZionCany	7/1/08	
	SuckPunc	3/31/11	4/11		MNM	3/11/11	3/25/11				
Schaumburg AMC	IANF	2/18/11	3/10/11		SuckPunc	3/25/11	4/11				
	MNM	3/11/11	3/25/11	Tianjin CFC	IANF	2/18/11	3/10/11				
	SuckPunc	3/25/11	4/11	Tigard Reg	IANF	2/18/11	3/10/11				
Schenectady	B										

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP	Rheged	Rheged: The Lost Kingdom	2000	unk
AIW	Alice in Wonderland	2010	3D	WDP	SammyAdv	Sammy's Adventures	2010	3D
Alamo	Alamo: The Price of Freedom	1988		MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Alaska	Alaska: Spirit of the Wild	1997		HMNS	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D
AlienAdv	Alien Adventure	1999	3D	NGD	Sharks3D	Sharks 3D	2004	3D
Amazon	Amazon	1997		MFF	SOSPI	SOS Planet	2002	3D
Animalop	Animalopolis	2008	3D	K2	SpaceSta	Space Station	2002	3D
Arabia3D	Arabia 3D	2010	3D	MFF	SU	Straight Up: Helicopters in Action	2002	SKF
BP	Blue Planet	1990		IMAX	SuckPunc	Sucker Punch	2011	3D
Bugs	Bugs!	2003	3D	SKF	SupeSpee	Super Speedway	1997	SLC
CRA	Coral Reef Adventure	2003		MFF	TA	Tornado Alley	2011	3D
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL	ToFly	To Fly!	1976	MFF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TronLeg	Tron Legacy: An IMAX 3D Experience	2010	3D
Dolphins	Dolphins	2000		MFF	TTL	To The Limit	1989	MFF
Everest	Everest	1998		MFF	UnderSea	Under The Sea 3D	2009	3D
Extreme	Extreme	1999		GSF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
FightPil	Fighter Pilot: Operation Red Flag	2004		K2	VanGogh	Van Gogh: Brush with Genius	2009	MFF
FMTTM	Fly Me to the Moon	2008	3D	K2	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FSOS	Four Seasons of Shiretoko	1988		unk	Vulcania	Vulcania	2002	unk
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WATE	Wild Australia: The Edge	1997	MSI
GCA	Grand Canyon Adventure	2008	3D	MFF	Whales	Whales	1996	NGD
Greece	Greece: Secrets of the Past	2006		MFF	WildOcea	Wild Ocean	2008	3D
GreeHorn	Green Hornet, The	2011	3D	SPE	WilDream	Wildest Dream, The	2010	NGD
HaunCast	Haunted Castle	2001	3D	NGD	WS3D	Wild Safari 3D	2005	3D
HCBTD	Hearst Castle: Building the Dream	1996		NGD	WTTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D
HD	Hidden Dimension, The (aka FMHG)	1997	3D	IMAX	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
HeartSon	Heartsong	1994		unk				
HOTB	Hurricane on the Bayou	2006		MFF				
HPDH1	Harry Potter & the Deathly Hallows, Pt I	2010		WB				
Hubble3D	Hubble 3D	2010	3D	IMAX				
IANF	I Am Number Four	2011		WDP				
India	India: Kingdom of the Tiger	2002		PCI				
IOTS	Island of the Sharks	1999		IMAX				
JTM	Journey to Mecca	2009		SKF				
LOF	Legends of Flight	2010	3D	K2				
LOLL	Legend of Loch Lomond, The	2002		SKF				
Megamind	Megamind	2010	3D	PPC				
MJTMM	Michael Jordan To the Max	2000		GSF				
MNM	Mars Needs Moms!	2011	3D	WDP				
MOF	Magic of Flight, The	1997		MFF				
MOTGL	Mysteries of the Great Lakes	2008		SN				
MTTM	Molecules to the Max	2009	3D	SKF				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD				
OMATS	Old Man and the Sea, The	1999		GSF				
OW3D	Ocean Wonderland 3D	2003	3D	3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX				
Pulse	Pulse: A Stomp Odyssey	2002		GSF				
QuantQue	Quantum Quest	2010	3D	J9P				
RATW	Ride Around the World	2006		GSF				

March 2011 Bookings Count							
#	Film	#	Film	#	Film	#	Film
327	IANF	5	Sharks3D	1	Amazon	1	QuantQue
294	SuckPunc	4	Extreme	1	BP	1	RATW
247	MNM	4	Hubble3D	1	Dolphins	1	Rheged
39	LOF	4	JTM	1	FSOS	1	SeaMonst
36	SeaRex	4	UnderSea	1	GC	1	SpaceSta
23	UWT3D	4	WilDream	1	Greece	1	SU
23	WildOcea	3	GCA	1	GreeHorn	1	SupeSpee
22	TA	2	CRA	1	HCBTD	1	ToFly
15	DinoAliv	2	Everest	1	HD	1	TTL
14	Mummies	2	HaunCast	1	HeartSon	1	VanGogh
13	MOTGL	2	India	1	HOTB	1	VOTDS
13	TronLeg	2	MOF	1	HPDH1	1	Vulcania
11	Animalop	2	Niagara	1	IOTS	1	WATE
9	Arabia3D	2	Pulse	1	LOLL	1	Whales
7	Bugs	2	SammyAdv	1	Megamind	1	WS3D
7	D&W3D	2	SOSPI	1	MJTMM	1	WTTR3D
7	FightPil	1	AIW	1	ND	1	ZionCany
6	AfricAdv	1	Alamo	1	OMATS		
6	FMTTM	1	Alaska	1	OW3D		
5	MTTM	1	AlienAdv	1	Ozarks		

March 2011 Bookings Count

# Film	# Film	# Film	# Film
327 IANF	5 Sharks3D	1 Amazon	1 QuantQue
294 SuckPunc	4 Extreme	1 BP	1 RATW
247 MNM	4 Hubble3D	1 Dolphins	1 Rheged
39 LOF	4 JTM	1 FSOS	1 SeaMonst
36 SeaRex	4 UnderSea	1 GC	1 SpaceSta
23 UWT3D	4 WilDream	1 Greece	1 SU
23 WildOcea	3 GCA	1 GreeHorn	1 SupeSpee
22 TA	2 CRA	1 HCBTD	1 ToFly
15 DinoAliv	2 Everest	1 HD	1 TTL
14 Mummies	2 HaunCast	1 HeartSon	1 VanGogh
13 MOTGL	2 India	1 HOTB	1 VOTDS
13 TronLeg	2 MOF	1 HPDH1	1 Vulcania
11 Animalop	2 Niagara	1 IOTS	1 WATE
9 Arabia3D	2 Pulse	1 LOL	1 Whales
7 Bugs	2 SammyAdv	1 Megamind	1 WS3D
7 D&W3D	2 SOSPI	1 MJTMM	1 WTTR3D
7 FightPil	1 AIW	1 ND	1 ZionCany
6 AfricAdv	1 Alamo	1 OMATS	
6 FMTTM	1 Alaska	1 OW3D	
5 MTTM	1 AlienAdv	1 Ozarks	

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Consortium Ltd 6137 Case Ave N Hollywood, CA 91606 USA Tel: 213 446 6618</p> <p>3D Entertainment Distribution Ltd. 3DED Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com</p> <p>3D Entertainment Films Ltd. Ibex House 61-65 Baker Street Weybridge, Surrey KT13 8AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEfilms.com</p> <p>AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/</p> <p>Animal Logic Building 54/FSA #19, Fox Studios Australia 28 Driver Ave. Moore Park, NSW 2021 AUS- TRALIA Tel: +61-2-9383-4800 Fax: +61-2-9383-4801 www.animallogic.com</p> <p>Arcane Pictures 20 Clarendon Road London, W113AB UNITED KINGDOM Tel: +44-207-244-6590</p> <p>Atlantic Productions Brook Green House 4 Rowan Road, Hammersmith London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.atlanticproductions.co.uk</p> <p>Barco USA 11101 Trade Center Drive Rancho Cordova, CA 95670-6119 USA Tel: 916-859-2500</p> <p>BIG & Digital B&D 2900 Sundridge Heights Pkwy., #1218 Henderson, NV 89052 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Big Films, Inc. BFi 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Blue Man Productions 432 Lafayette St. Frnt 1 New York, NY 10003-6917 USA Tel: 212-226-6366 Fax: 212-226-6609 www.bluelman.com/</p>	<p>Bob Bullock Texas State History Museum 1800 North Congress Ave. Austin, TX 78701 USA Tel: 512-936-4600 Fax: 512-475-3366 www.thestoryoftexas.com/</p> <p>Camera Lucida Productions 89, rue Oberkampf Paris, 75011 FRANCE Tel: 33-1-49 29 51 90 www.camerallucida.fr/</p> <p>Canadian Museum of Civilization 100 Laurier Street PO Box 3100, Stn B Gatineau, QC J8X 4H2 CANADA Tel: 819-776-7021 Fax: 819-776-7122 www.civilization.ca/imax/home/ index_e.asp</p> <p>China Film Group 25 Xin Wai Street Beijing, 100088 CHINA Tel: +86 010 6225 4488 Fax: +86-10-6225-1044 www.chinafilm.com/</p> <p>Christie, Inc. 10550 Camden Drive Cypress, CA 90630 USA Tel: 714-236-8610 Fax: 714-229-7128 www.christiedigital.com</p> <p>Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Cosmic Picture 270 Lafayette Street Suite 1201 New York, New York 10012 USA Tel: 212-965-9960 Fax: 212-965-5257</p> <p>D3D Cinema 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.d3dcinema.com/</p> <p>Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>Dolby Laboratories 100 Potrero Ave San Francisco, CA 94103-4813 USA Tel: 415-558-0200 Fax: 415-863-1373 www.dolby.com</p> <p>Double Feature Films 9320 Wilshire Blvd, # 200 Beverly Hills, CA 90212 USA Tel: 310-887-1100</p>	<p>DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Tel: 818-733-9918 www.dreamworks.com/</p> <p>DreamWorks SKG 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>Duluth Entertainment Convention Center 350 Harbor Drive Duluth, MN 55802 USA Tel: 800-628-8385</p> <p>Eastman Kodak Company 1700 Dewey Avenue Rochester, NY 14650-1922 USA www.kodak.com</p> <p>Field Museum 1400 S. Lake Shore Dr. Chicago, IL 60605-2496 USA Tel: 312-922-9410 www.fnmh.org/</p> <p>Fort Worth Museum of Science and History 1600 Gendy St. Fort Worth, TX 76107 USA Tel: 817-255-9300 Fax: 817-732-7635 www.fortworthmuseum.org</p> <p>Funa International Stedinger Str. 11 Emden, 26723 GERMANY Tel: +49-4921 / 967-0 http://funa.com/</p> <p>Funa International, Inc. 1570 NW 165 Street Miami, FL 33169 USA Tel: 305-622 2878 Fax: 305-622 2872 http://funa.com/</p> <p>Giant Screen Cinema Association 26 Lakewood Landing Drive Lake Anna, VA 23024 USA www.giantscreencinema.com</p> <p>Giant Screen Films GSF 990 Grove St., Suite 200 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Global Immersion The Barn, Hurstwood Grange Hurstwood Lane, Haywards Heath West Sussex, RH17 7QX UNIT- ED KINGDOM Tel: +44 845 0 456225 www.globalimmersion.com/</p> <p>Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p>	<p>Hemisferic Avda Autopista del Saler, 3 Valencia, 46013 SPAIN Tel: +34-96-197-4600 Fax: +34-96 197-4627 www.cac.es</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>HWY 3D 6915 De Longpre Ave. Hollywood, CA 90028 USA Tel: 323-463-6296 Fax: 323-463-4297 www.hwy3d.com</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Jupiter 9 Productions, Inc. J9P PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com</p> <p>K2 Communications K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>Kallisti Media 8530 Wilshire Blvd, Ste 550 Beverly Hills, CA 90211 USA http://kallistimedia.com/</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr</p> <p>Laser Illuminated Projection Association USA Tel: 408-577-1300 Fax: 408-577-1301 www.lipainfo.org</p> <p>Laser Light Engines, Inc. 8 C Industrial Way Salem, NH 03079 USA Tel: 603-952-4550 Fax: 603-952-4545 www.laserlightengines.com</p> <p>Legendary Pictures 4000 Warner Blvd. Building 76 Burbank, CA 91522 USA www.legendarypictures.com</p> <p>LG IMAX Theatre Sydney 31 Wheat Road Darling Harbour Sydney, NSW 2000 AUSTRALIA Tel: +61-2-9219 0300 Fax: +61-2-9211 5166 www.imax.com.au</p>	<p>MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macgillivrayfilms.com</p> <p>Marchon Eyewear 35 Hub Drive Melville, NY 11747-3500 USA Tel: 631-755-2121 Fax: 631-755-9157 http://marchon.com</p> <p>Marvel Studios 1600 Rosencrans Ave Manhattan Beach, CA 90266-3708 USA Tel: 310-550-3100 www.marvel.com/</p> <p>Mas Alla de la Cumbre Bosque de Moctezuma 188 La Herradura, Huixquilucan Mexico City, 53920 Mexico</p> <p>MediaMerge, Inc. 12585 Old Highway 280, Ste 105 Chelsea, AL 35043 USA Tel: 205-678-0588 Fax: 205-678-0589 www.mediamerge.com</p> <p>Melrae Pictures 4047 Pillsbury Ave Minneapolis, MN 55409 USA www.melraepictures.com</p> <p>Moody Gardens One Hope Boulevard Galveston, TX 77554 USA Tel: 409-744-4673 www.moodygardens.com</p> <p>MSI Distribution MSI 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>Muduza Systems 4199 Campus Drive, Suite 550 Irvine, CA 92612 USA www.meduzasystems.com/</p> <p>National Film Board of Canada 3155 Cote de Liesse Road Saint Laurent, QC H4N 2N4 CANADA Tel: 514-283-9441 Fax: 514-496-1895 www.nfb.ca</p> <p>National Geographic Cinema Ventures Distribution NGD 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/tv/ index.html</p> <p>National Media Museum Pictureville Bradford, BD1 1NQ UNITED KINGDOM Tel: +44-870-701-0200 Fax: +44-1-274-723-155 www.NationalMediaMuseum.org.uk</p>	<p>NEC Display Solutions of America 500 Park Blvd. Suite 1100 Itasca, IL 60143 USA Tel: 630-467-3000 Fax: 630-467-3010 www.necvisualsystems.com</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Oculus3D 16060 Ventura Boulevard #105- 246 Encino, CA 91436-4411 USA Tel: 818-223-8345 Fax: 818-223-8372 www.ishindler.com</p> <p>Omniversum PO Box 61667 Hague, AR NL-2506 NETHER- LANDS Tel: +31 70 307 3456 Fax: +31 70 307 3450 www.omniversum.nl</p> <p>Ontario Science Centre 770 Don Mills Road Toronto, ON M3C 1T3 CANADA Tel: 416-429-4100 Fax: 416-696-3135 www.ontariosciencescentre.ca/</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Original Film 11466 San Vicente Blvd Los Angeles, CA 90049 USA Tel: 310-575-6950 Fax: 310-575-6990</p> <p>Paramount Pictures Corporation PPC 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com</p> <p>Pretend Entertainment PO Box 1548 Santa Monica, CA 90406 USA Tel: 818-896-6303 http://pretendentertainment.com/</p> <p>Primesco Communications, Inc. 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Directory, cont'd

Rave 18
6081 Center Drive, Ste 201
Los Angeles, CA 90045 USA
Tel: 310-568-2424
Fax: 310-568-0570
www.ravemotionpictures.com

RealD
100 North Crescent Drive, Suite 120
Beverly Hills, CA 90210 USA
Tel: 310-385-4000
Fax: 310-385-4001
www.reald.com

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center
PO Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhffleet.org

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com/

Rutgers University
71 Dudley Road
New Brunswick, NJ 08901 USA
Tel: 732-932-6555
Fax: 732-932-6557
www.rutgers.edu

Saint Louis Science Center
5050 Oakland Avenue
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Sanborn Theatres, Inc.
13 Corporate Plaza, Suite 110
Newport Beach, CA 92660 USA
Tel: 949-640-2370
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www.themovieexperience.com/

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com/

SC Johnson
1525 Howe Street
Racine, WI 53403-5011 USA
Tel: 800-494-4855
www.scjohnsonwax.com

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Sirius Films
Gammel Kongevej 10
Copenhagen, DK-1610 DEN-MARK
Tel: +45-3311-7060
Fax: +45-3314-2888

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.sonyclassicslgf.com

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195 USA
Tel: 310-244-4000

Stephen Low Company
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stephen Low Distribution, Inc.
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Stereoscope, LLC
727 North Victory Blvd.
Burbank, CA 91502 USA
Tel: 818-729-0372
Fax: 818-729-0374

Summit Entertainment **SE**
1630 Stewart Street, Suite 120
Santa Monica, CA 90404 USA
Tel: 310-309-8400
www.summit-ent.com/

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Swedish Museum of Natural History
PO Box 50007
Frescalvagen 40
Stockholm, SE-10405 SWEDEN
Tel: +46-8-5195-5101
Fax: +46-8-5195-5100
www.nrm.se/

Tandem Motion Picture Studios
2929 N. Thanksgiving Way, Ste 5
Lehi, UT 84043 USA
Tel: 801-766-5025
www.tandempics.com/

Technicolor, Inc.
4050 Lankershim Blvd.
North Hollywood, CA 91604 USA
Tel: 800-656-8667
www.technicolor.com

Tiger8 Media Ltd.
2525 Main Street, Suite 206
Santa Monica, CA 90405 USA
Tel: 310-452-4400
Fax: 310-452-4403
http://tigereight.com/

Twentieth Century Fox
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-3423
www.foxmovies.com

Tycho Brahe Planetarium
Gl. Kongevej 10
Copenhagen, DK-1610 DEN-MARK
Tel: +45-3314-4888
Fax: +45-3314-2888
www.tycho.dk

Universal Pictures
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

Ushio America
14795 W 101st Avenue
Dyer, IN 46311 USA
Tel: 219-365-7490
Fax: 219-365-7496

Volfoni
16, rue de Pont Neuf
Paris, 75001 FRANCE
www.volfoni.com

Walt Disney Company **WDP**
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Wanda Cinema Line Corporation
Dalian, CHINA
www.wandafilmm.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

WingNut Films
PO Box 15 208, Miramar
Wellington, 6003 NEW ZEALAND
Tel: +64-4-388-9939
Fax: +64-4-388-9449
www.wingnutfilms.co.nz

XpanD
655 Hawaii Street
El Segundo, CA 90245 USA
Tel: 310-725-8500
Fax: 310-725-9500
www.xpandcinema.com/

Yes/No Productions
38 Ship Street
Brighton, BN1 1AB UNITED KINGDOM
Tel: +44 1273 736555
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Classified Ads

POSITIONS SOUGHT

LF Professional Available

Experienced large-format professional is seeking a position in large-format theater or visitor services management, preferably with a museum or destination attraction. I have 15 years' experience within the industry, including projection, motion simulator operation and maintenance, group sales, marketing, front-of-house operations, and overall facility management. I recently opened a new IMAX 3D theatre and simulator system as part of a 190,000-square-foot, \$96 million museum project.

In addition to my large-format experience, I have acted as a consultant to a number of exhibitors, distributors, and studios on digital cinema, handled marketing for a major entertainment lighting design firm, and managed audience services departments for two nationally renowned live-theater companies.

Having such a diverse experience in attractions gives me an overall understanding of the needs of all parties involved in the operation — from senior management to both front and back of house to the guests themselves. Let me put my experience to work for you!

Interested parties can contact me at joekleiman@gmail.com or (706) 763-8714.

Seeking Consultancy and/or full time position

Robert (Bob) Griesmer, former COO of The Maritime Aquarium at Norwalk, Inc.

This is a tough time for all industries, including the non-profit world. With more than 20 years of experience in museum and large-format theater development, operations, and marketing, I can advise you on how to leverage your existing assets, enhance your operation, and boost your institution's financial performance. I have directed all phases of museum and theater development, from conception to successful operation. I am available on a full-time or contract basis. I can be reached at 203-838-1283 or RRGriesmer@aol.com

Giant-screen Consultant

You need to let folks know

what you are doing to make this old world a better place. But finding the time to make it happen is a difficult thing to do!

If you are looking for strong, branded marketing, give Liz Bleiberg a call at (205) 383-7044 or e-mail at lblei@aol.com. Liz is now back in her home town--Birmingham, AL--with husband and child. Call between 8:30 a.m. and 5:00 p.m., and/or leave a message Liz's discuss what you have in mind: new programs, films, fun factoids, reasons to visit you, and more!

See how much fun you can have doing what you need to be accomplishing anyway! Liz headed up the team that launched the Dallas, TX, IMAX theater, and helped open Louisville's too! She knows what it takes to build traffic effectively: contact! Call or e-mail her today for suggestions on social networking, ideas for Web hit increases, and more!

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SHORTS

Mars Needs Moms crashes

Disney's *Mars Needs Moms* earned only \$6.9 million in its opening weekend on 4,400 North American screens, including 211 IMAX screens, the worst opening ever for a widely-released 3D animated film, according to **Box Office Mojo**. Estimates for the total production and marketing spend have ranged from \$175 million to over \$200 million, "putting it on track to become one of the biggest box-office bombs in movie history, on par with such washouts as *The Adventures of Pluto Nash*, *Cutthroat Island* and *The Alamo*," according to the *New York Times*.

Imax Corporation did not release numbers for the IMAX screens, but if it took in about 9% of the conventional total in its first three days (the average for all DMR films to date), that equals \$583,000, for a per-screen average of \$2,764, by far the worst to date. To have matched the next worst performing DMR film (*Sanctum*, which had an opening weekend PSA of just under \$9,000), the IMAX edition of *Mars Needs Moms* would have had to have accounted for nearly 30% of all conventional revenue. The closest any other title has gotten to that level was *Tron Legacy*, at about 24%. No other DMR title among the 50 released to date has topped 18%.

Mars Needs Moms grossed just under \$17 million in its first two weeks. If it did average business on the IMAX screens before being kicked off by *Sucker Punch* on March 25, it is possible that *Mars*' IMAX total will not cover the cost of the 37 15/70 prints that were struck.

Mars Needs Moms is the latest in a series of underperforming DMR films Imax has selected. Of the last ten releases, only two, *Tron* and *Harry Potter and the Deathly Hallows Part 1*, have had better-than-

average opening weekends, and six were among the ten lowest opening weekend per-screen averages.

MFF launches One World Ocean

MacGillivray Freeman Films has launched *One World Ocean*, a "global multi-platform media and education campaign to restore and protect the health of the world's oceans." The project will comprise three 3D giant-screen films, an eight-part television series, and a "major studio

crease the percentage of the world's oceans that are protected as marine sanctuaries from the current 1% to 10%. MacGillivray has contributed \$1 million to launch the **One World Ocean Foundation** to oversee the project.

MFF kicked off the *One World Ocean* program with a two-day event in late March at the **Edwards Irvine Spectrum IMAX Theatre** in Irvine, CA, that included screenings of three of the company's water films – *The Living Sea*, *Arabia 3D*,

and *Grand Canyon Adventure 3D* – and talks by marine scientists and environmentalists. Among the speakers were **Jerry Schubel**, president of the Aquarium of the Americas; **Gary Davis**, former chief ocean scientist for the National Park Service; and **Chris Mobley**, superintendent of the National Marine

Sanctuary at the Channel Islands.

IMAXes close in Osaka, Duluth

Two IMAX theaters in Osaka, Japan, and Duluth, MN, have closed. Osaka's **Suntory Museum**, which opened in November 1994, closed on Dec. 26, 2010, after serving 11 million visitors and hosting 83 exhibitions. Its 450-seat IMAX 3D theater ran 57 films during that time. The museum's Web site posted a brief announcement that did not explain the reasons behind the closure.

The **Duluth OMNIMAX Theatre** closed on March 6, after operating in the city of 86,000 since 1996. As we reported previously (see *The Biz*, December 2010), the theater had been struggling with low attendance in recent years and losing money. The **Duluth Entertainment Convention Center**, which housed and operated

(see **SHORTS** on page 17)



Mars Needs Moms

theatrical documentary," starting in 2012 and continuing through 2015.

The first GS film will be *To the Arctic*, to be released in 2012, followed by *One World Ocean: The Reef* and *One World Ocean: Humpback Whales* in subsequent years.

At the **Giant Screen Cinema Association's** Film Expo in Los Angeles, **Greg MacGillivray** said that he was close to signing a joint production and distribution deal with **Imax Corporation** and **Warner Bros.** to support these films, a move that is likely to get the films into far more multiplex screens than most GS documentaries have managed to date.

The campaign will also include a "major social action" component to reach millions of viewers, "and build a community of ocean advocates ready to work to change how we treat the ocean," according to a press release. Another goal is to in-